Kine WEEKLY

"A BAD BARGAIN" by M. of I.

See page 3

MEN OF BOYS TOWN • ZIEGFELD GIRL • LOVE CRAZY
A WOMAN'S FACE • ANDY HARDY'S PRIVATE SECRETARY • MAISIE

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S. Myers Esq.,
British Lion Film Corp.Ltd.,
Wardour Street,
W.1.

16th July 1941.

Dear Mr. Myers, Re:"SIS HOPKINS"
LONDON PAVILION.

I am very pleased to inform you that the above picture which we are showing this week is doing excellent business. Tuesday's takings have exceeded Monday's by nearly 50% and the Manager informs me that the picture gets a round of applause after every performance and people are talking so much about it that we are looking forward to capacity business during it's run, which I can assure you is very welcome in the West End in these times.

Congratulations!

Yours sincerely,

L. Sachs.

General Sales Manager.
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REPUBLIC PICTURES

EXHIBITORS EXCEED QUOTA PERCENTAGE
See page 5

Kinematograph WEEKLY

No. 1788 Thursday, July 24, 1941. Vol. 293

C.E.A. GENERAL COUNCIL REPORT
See pp. 7 and 8

"FILM PROPAGANDA CRIPPLED"

Workers' Film Chief Critic of M. of I. Agreement

FULLER REFUTES COMPLAINT

CONDEMNATION of the arrangement made between the Ministry of Information and the C.E.A. whereby feature entertainment films are excluded from shows given outside kinema premises was expressed by Ald. Joseph Reeves, secretary-manager of the Workers' Film Association, and formerly of the M. of I. Films Division, at the Workers' Film School.

HIS CONTENTION THAT THE AGREEMENT HAD CRIPPLED FILM PROPAGANDA IS REFUTED BY W. R. FULLER, GENERAL SECRETARY OF THE C.E.A., WHO DECLARES THAT THE WIDE-SPREAD COVERAGE EFFECTED BY THE COMMERCIAL KINEMA COULD NOT OTHERWISE HAVE BEEN ACHIEVED.

As regards the statement that exhibitors were not giving adequate playing time to these films, Mr. Fuller admitted to a "handful of complaints which were promptly dealt with."

Ald. Reeves was formerly in the Films Division of the M.ofI., and left it to resume his duties at the Workers' Film Association.

In the course of pungent criticism of the film shows, for which the Ministry is responsible, he said the Ministry was now organising hundreds of propaganda film shows all over the country, through its regional machinery, but the shows tend to kill themselves because they are not balanced. A decision not to include feature films in programmes results in tedious, dull programmes, without any relief whatever.

It is to be regretted, he said, that the Ministry, owing no doubt to inexcusable, inefficient departmental technical advice, came to an arrangement with the Cinematograph Exhibitors' Association, not to show feature-entertainment films in propaganda programmes. The result of this agreement has been to ham-string propaganda outside the commercial kinemas, because it is presented in the worst and most blatant forms.

People will tolerate, and even appreciate, propaganda in reasonable doses, but to offer the public whole programmes of propaganda films lasting, for over an hour, is more than human nature can stand. When once people have been induced to attend such shows they never come again.

I know that I shall be told that the Government had to make a concession to the exhibitors so as to obtain their approval of the scheme to show five-minute propaganda films twice weekly in nearly all the kinemas of the country every week of the year. I do not share this view.

Exhibitors as a class are as patriotic as the members of any other group of traders, and although they try to claim a monopoly right to show feature films, it is one which cannot be implemented, otherwise ENSA would have been deprived of the right to show feature films to members of the Forces who pay for a diversion in their film shows.

Continued on page 33

DO AMERICAN PURCHASES INVOLVE DOLLARS?

FROZEN CREDITS THE MAIN COUNTER

SO much has been spoken and written regarding the advantage to British currency exchange of sales in the American market of British films, that it appears valuable to set ost the basis of the usual transaction between the producer of a British film and the company acquiring rights to American distribution.

The claim that such deals bring dollars to England and so help towards the rectification of the dollar-sterling balance is an illusory one for the most part as the majority of such deals are carried on on the basis of the use of unremittable sterling for the purpose.

The deals outside the scope of frozen credit are so few as to be for practical purposes negligible as a factor in influencing currency changes.

Obviously, if a purchaser of American rights is not a distributor in this country he cannot purchase with frozen credits, as the Act does not allow A to buy with B's credit. Thus such a purchaser must pay dollars into the British Treasury.

But even when a purchase is made out of frozen credits the resultant returns on the film in the American market may not equal the sum paid. Expenses of marketing, exploitation, and the costs of prints may easily add to the film's price a sum double or treble that of the costs of acquisition and the returns from theatres where shown may not reach the total outlay involved.

In such circumstances the only advantage accruing to the importer of such a film is that he is able to handle at a much earlier period than otherwise a portion of the sum taken from his frozen credit deposit. He may lose as much as 1½ dollars on every pound involved, but he has the satisfaction of putting that amount into production again with a minimum of delay and a readier return than would otherwise be the case.

It will be remembered that in the original arrangement between the Board of Trade and American renters it was provided that

the disposal of the remaining revenues of the companies (beyond the remittances allowed) will be supervised by a control organisation representing the companies and the Board of Trade, the measures required for effective control to be agreed between the companies on the one hand and the Treasury and the Board of Trade on the other.

The remaining revenues may therefore be properly used either for film production in this country or for acquisition of American rights of British films, but not, it is understood, for the purchase of theatres in this country unless specially sanctioned by the control organisation.

This flexible permit is thought to cover the possibility of a purchase of a single theatre, but not of a circuit. Any purchase of this kind would have to be carried out by remittance of dollars to the British Treasury.

That the British Treasury would welcome actual dollars goes without saying, provided certain covering precautions were incorporated which would safeguard essential rights.

London Rejects K.R.S. Plan of Film Stock Saving

An Example from Wales

WORKMEN'S HALL SENDS ADDITIONAL SUBSCRIPTION TO C.E.A.

The following letter from the Blaenavon Workmen's Hall was received by the General Council of the C.E.A., and it was recommended to the particular attention of members of the Association:—

Herewith a cheque for £2 12s. 6d. as a special subscription to the funds of the C.E.A.

I know that these must be depleted as a result of what is happening. Fortunately for us, we are doing a little extra business as a result of the misfortune of others, and I feel that an extra subscription from us will not be unwelcome.

RENTERS' STAFF LOSSES

ALLEGED BREACH OF B. OF T. UNDERSTANDING

Due to a feeling that an understanding given by the Board of Trade to renters on the subject of retaining female employees had been violated, the K.R.S. is to request the Board to receive a deputation without delay.

Instances were given by members of the Council of barring clerks and other employees who had become valuable over years of familiarity with their work being taken away for other duties in spite of the understanding given to the Society's representatives. It was stated that one girl had been told to report to the A.T.S. and that a great deal of unsettlement was resulting.

The inconsistency of taking away trained girls from the intricate duties of film distribution while allowing the called-up kinema usherettes to remain at their employment was specially commented upon.

The K.R.S. secretary said the Board now had a new point of view and was now dealing with the matter on individual applications. During his contacts with the department he had been told they had to consider whether a girl was of more use to the renter who employed her or to Vickers.

It was suggested that failing a satisfactory result from the deputation's visit contact should be made with the Minister of Labour.

A.T.S. GIRLS TO BE PROJECTIONISTS

A number of A.T.S. members are training at the Northern Polytechnic to be kinema projectionists. They will show military training films at I.T.C. depots.

Plan of Film Stock Saving

15 per cent. Economy from London Release Readjustment

READJUSTMENT of the London area releases, which the L. & H.C. Branch of the C.E.A. rejects, remains the main plank in the K.R.S. plan for the conservation of film stock. Difficulties in the way of deleting credit titles and Censor's certificate were mentioned at the council meeting of the K.R.S. on Tuesday at which criticisms of Ministry of Information wastefulness were voiced

Conservation of film stock by means of economies in distribution occupied the Council of the Kinematograph Renters' Society for a considerable time at its meeting on Tuesday. The subject was due to be discussed further at a joint meeting with the C.E.A. on Wednesday afternoon.

25 Per Cent. Reduction

The matter has arisen from the request of the Board of Trade that a reduction of 25 per cent. be made in the amount of film used for positive copies. At an earlier meeting of the K.R.S. it was decided to circularise members to ascertain how far a readjustment of the scheme of London releases into north and south could effect the needed economies.

Lessening Copy Demands

Frank Hill circulated to members the results of the returns received from which it appeared that a saving of about 15 per cent. could be effected by a system of readjustment. At present, while some 55 copies are needed to supply the first week of release of a film in the north of the Thames, a fewer number, say, 37, suffices for the southern area, whose first runs follow during the following week.

Under the scheme put forward a certain number of the north of the Thames houses would be included in the southern area, and a reduction of ten copies effected.

London's Lead

As London releases largely govern the number of copies used for subsequent provincial runs, there would be little need, except in special circumstances, to print a large number of extra copies for the provinces.

S. W. Smith, presiding, said that in spite of a considerable variety in the replies from members it did seem a saving of 15 per cent. was probable under such a scheme as had been suggested of London area readjustment. At the meeting with the C.E.A. on the following day they would be expected to produce bulk figures to support their view that a saving could be made.

Cutting Out the Censor

The problem of further curtailing demands upon stock by the elimination of the Censor's certificate and of credit titles was then faced.

It was pointed out, however, that the London County Council insisted upon the screening of the Censor's certificate, and unless the Board of Trade could be induced to persuade the L.C.C. to waive that condition, it would not be easy to secure the omission of the certificate.

With regard to credit titles, a member emphasised the fact that there were contractual obligations entered into between producing companies and certain players, by which the appearance of their names was insisted upon.

It was calculated during the discussion that nearly 200 million feet of film was being used for positive copies of feature films, in addition to 150 million feet devoted to news reels.

An Open Mind

While the plan put forward by the K.R.S. for economies was generally endorsed, the

Continued on page 33

WAR TIME LIABILITIES

How the Adjustment Act will Apply to Exhibitors

The C.E.A. report on the Liabilities (War Time Adjustment) Act, prepared by Norman Hart and Mitchell, and briefly touched upon in last week's KINE, is a section by section explanation which is summarised as follows:

The Act gives persons in financial difficulties power to apply to the Court to have their affairs gone into and adjusted by a Liabilities Adjustment Officer appointed by the Act, thereby protecting that person's right of livelihood despite the fact that he has certain liabilities which he cannot meet through war circumstances.

Tiding over Troublous Times

The principle of the Act aims at tiding over the period of adversity suffered by a debtor whose business would, under normal conditions have shown a profit, and the act seeks to establish this principle on terms fair both to debtor and creditor.

At least one Liabilities Adjustment Officer is to be appointed for every county court district, which appears to him to be necessary.

Duties of Officers

It will be the duty of this officer to advise and assist the debtor in arriving at a fair and reasonable scheme of arrangement which will enable him to carry on, to preserve or to recover a business when circumstances permit.

It is open to the officer, should creditors disagree a scheme, to approve a scheme thought equitable and reasonable by debtor and a majority of creditors. Preferential debts remain unless the preference is waived. Dissenting creditors have a right of appeal to a Court.

Shortage of Liquid Capital

Under section 3 application can be made to the court for adjustment of a debtor's affairs on the ground that owing to war circumstances he cannot pay his accrued debts or will be unable after payment of his accrued debts to meet, as they fall due, any future liabilities, or he is in such a position that if he were required to pay his accrued debts and to meet them as they fall due any such future liabilities he would have no reasonable prospect of preserving or recovering his business or would otherwise lose his means of livelihood.

Any such application may be made by a debtor or by a creditor who is prevented by reason of the Defence (Evacuated Areas) Regulations, 1940, from commencing or prosecuting any proceedings or exercising any remedy in respect of a debt which would be a provable debt. If the Court is satisfied it may make an Order known as a Protection Order.

Powers to Lower Rents

Among other powers, the Court may allow a debtor to retain possession of his premises at a reduced rent and deal with goods let under a hire purchase agreement. It may also direct a reduction in the rate of interest payable on a mortgage.

The V News
BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY

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PROPAGANDA

WHAT the screen can contribute to the national effort is to be appreciated by the critic more accurately than by the enthusiast. One may therefore read with considerable advantage the comments of Alderman Reeves at the meeting of the Workers' Film School, for he is sufficiently detached to be able to make his analysis from a viewpoint which is to some extent fresh.

He is mainly concerned with the propaganda value of the film, and, although one or two of his remarks have been challenged, he is no ill-informed carper, but rather one whose reading of the position may well be regarded as helpful. At the same time it is necessary to maintain some consideration for perspective, and to realise that in any but a totalitarian State we must take the best of two services to make a workable compromise.

It is quite correct to say that we must not expect the public to sit through solid propaganda for an hour or so. We should, in any case, kill them with indigestion if they could be persuaded to try.

On the other hand, how can we ask the business people, who have their livings to earn and their taxes to pay, to give facilities to non-commercial opposition for the showing of feature films, the sort of offerings that will attract crowds to see them for their own sake?

The professional kinema owner, we know, made his contribution by promising to put on a propaganda film in every programme, and this was a gesture which ought to be publicly appreciated. Where this undertaking, however, has not been fully implemented, a certain justification has been given for criticism, and to this extent the Trade's case has been weakened.

But it is not just to treat the Industry as though it ought to be pushed aside and the legitimate business of exhibitors imperilled because programmes of solid propaganda are unpalatable.

Entertainment is our livelihood, and our patriotic instincts are something beyond. The good work we are doing is acknowledged, but when we have established a generously close limit for official shows, our normal work has every right to be respected.

THE FILMS COUNCIL

NO doubt there is some proper explanation of the difficulty that seems to have arisen with regard to the selection of Trade representatives to serve on the Cinematograph Films Council. If so, there will be considerable relief when it is made public.

At present, it is only fair to say, there is considerable dissatisfaction at the position. Names which have been sent forward are those of men whose status and abilities have stood the test of battle in the service of their business colleagues, but up to the present some at least seem to have been unacceptable to the President of the Board of Trade.

It is not, we feel, asking too much to suggest that the men whose names have been proposed should be regarded as efficient and valuable by virtue of the very fact that their fellows have selected them. They will get little out of it but hard work; we might at least expect to see their offer of service welcomed.

Long Shots

K.R.S. TO M. of I.—ACKNOWLEDGING ABE'S SERVICES—MEARS' HAPPY GESTURE—A.T.S. PROJECTION. ETTES—DADDY GRAHAM IN U.S.—MORE GHOSTS

A GRACEFUL compliment was paid by the K.R.S. Council on Tuesday, when it was resolved to send a message of congratulation to Brendan Bracken, the newly appointed Minister of Information, assuring him of the loyal support of the Society in his new task. The resolution was unanimously agreed.

THERE are not many tasks in which Frank Hill has to confess failure. It is that Trade show service which he took upon his shoulders in the hope of avoiding clashes of date and time which has beaten him. Many efforts have been made to solve this problem and provide a clearing-house, but those responsible for arranging shows don't seem to care.

DURING the discussion by the renters, one member doubted if provincial Trade shows were worth holding at the present time. "Exhibitors don't attend them, except when the film is an outstanding one," he said. "Nobody minds spending the money on shows if exhibitors would attend. It's just waste of money."

THERE was a sly hit on the part of a member of the K.R.S. Council when it was mentioned that the War Office had suggested the training of A.T.S. girls in renters' establishments to handle film and learn routine. "They'll probably send back my girl to be trained that they pinched for the A.T.S."

IT was good to see the smiling faces of the C.E.A. General Councillors and their hosts, the London and Home Counties Branch last week at the lunch given to celebrate the return to the Metropolis of the Association's monthly meeting. There was something completely natural about the gathering which recalled those friendly Luncheon Club meetings so typical of the happy past.

LAST week Sid Hyams—who made an admirable chairman—threw out an invitation to repeat his branch's hospitality if the General Council would meet in London next month too, and whether as a direct result of this or not, the decision was reached, later in the day, to set the August fixture here. So that one more step towards normality was taken.

A GOOD many of us had not heard Councillor A. W. Green speak before, and I think we were all very favourably impressed with the bearing of the man who will in due course succeed to the chairmanship of the C.E.A.'s premier branch. He was making, in happily chosen words, a presentation to Abe Freedman, the past chairman, as tribute to the sterling way in which he had carried out his task in very strenuous times. The present took the form of a couple of fitted dressing cases, one for Abe and one for Mrs. Freedman.

LT.-COL. S. K. LEWIS took advantage of the occasion to hand over to his predecessor in office a souvenir of his year of strain and struggle. He said it might be that Harry Mears was pugnacious, but he was, above all, essentially sincere. As president he put so much vigour and energy into his work that his vice-president had a comparatively easy time. In recognition of his service, his character and his courage, his fellow-members of the General Council took pleasure in handing over to him a 3 per cent. Defence Bond.

VERY typical was Mears' acknowledgment. He was clearly appreciative of the tribute to his services and his sincerity, and commented upon the advantages the Association reaped from the different characters and psychological make-up of its leaders. As to the actual present he was accepting, he would like, with the permission of the president, to have it made over to the C.T.B.F.—a graceful action which was clearly very much to the liking of his hearers.

TOMMY FRANCE, who is, of course, now doing officially for the Fund what he has been doing unofficially ever since there has been a Fund, was handed the Bond. This, together with a not inconsiderable collection and a couple of pound notes which emerged, deviously, from a bit of back-chat about Dundee marmalade, must have made the Benevolent Fund better off by about £100. It is a pleasure, incidentally, to record that the Trade is eventually becoming C.T.B.F.-minded, and the provincial centres are by no means behindhand.

WAR supplies arriving at the Middle East under the U.S. Lease and Lend Act form the main item of the newsreels this week. British Movietone News highlights the visit of the New Zealand Premier to armoured units in this country and gives an insight into the interesting work of A.T.S. girls engaged on radiolocation. News from the Western desert, the King and Queen with Allied rulers, the King of Greece leaving Egypt, the first Indian V.C., and the Czech Air Squadron celebrating the anniversary in England, complete the reel. Paramount's exclusive shot is a view of the new travelling laboratory to be used to collect blood from donors to assist the medical services.

Coun. A. W. GREEN, who made the presentation to Abe Freedman at last week's C.E.A. luncheon.

TO-DAY (Thursday) at noon a memorial service is being held for Pen Tennyson at St. Martin's Church, Trafalgar Square. Many of Mr. Tennyson's friends and former colleagues have intimated their intention of being present, and a full representation of the film Industry, for which he did so much in so short a career, was hoped for. At the request of his family, no mourning will be worn at the service.

"ALL-STAR" is a term which has at times suffered abuse, but it can be used in its fulness in describing the show arranged for next Sunday at the Odeon, Leicester Square, in aid of the country's Tank Fund, for which the whole of the proceeds are earmarked.

BEN HENRY has had a hand in organising this show, and is naturally anxious to see the theatre full. It has George Formby's All-Star Tank Fund Variety Show as its title, and such prominent players as Hermione Baddeley, Noel Coward, Bebe Danels, George Formby, Hermione Gingold, Stanley Holloway, Ben Lyon, Jack Warner and Quentin Reynolds are among the artistes.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

MAX MILDER still unable to arrange Clipper passage. Warners refuse all comments on the Maxwell deal.

WARNERS' BRITISH film "The Prime Minister," is to have its Ottawa premiere on August 13 with high Canadian dignitaries invited.

JEROME JACKSON, former Managing Director of Warner Teddington studios, died in America last week at the age of 41.

DAVID ROSE is scheduled to Clipper to England on August 9.

AT THE FOX Convention it was announced that about 52 features was planned for next season, including eight in England, under direction of Robert Kane. Joseph Schenck says the South American revenue is gaining; European staff is down to 200 from 800. Sidney Kent gets new five-year contract at $75.000 annually.

U.A. PLANS to build a circuit of first-run theatres in key cities, starting with twelve and expanding later if it materialises well. The organisation is planning to spend between five and six million dollars on theatre deals which are now in negotiation. U.A. revised schedule plans 18 pictures next season.

THE U.S. ARMY is seeking greater co-operation with Hollywood in the making of training films.

EXHIBITORS' ATTITUDE during attendance at trade shows which opened last week was apathetic; the small towns show a greater interest than the large cities.

TEDDY CARR is not likely to be back in this country until September, I gather. George Archibald tells me he has a cable from him saying that he will not be leaving until August 26.

A CERTAIN number of Auxiliary Territorial Service members are training at the Northern Polytechnic for 16 mm. projection work. After they are trained, they will instruct other A.T.S. members to be kinema projectionists, and to work in film libraries. These girls will be entirely responsible for showing military training films at various I.T.C. depots all over the country.

"LADY HAMILTON" is due for its Press show next Tuesday at 10.45 a.m. at the Odeon, Leicester Square, and following it, United Artists are holding a luncheon at Claridges Hotel, Brook Street, W.

SAM ECKMAN, advocate of closer relations between England and America was greatly heartened last week, when a telegram was received from M-G-M headquarters announcing that a luncheon was being tendered to Lord Halifax, Britain's Ambassador in the United States by the entire American film industry in the Metro-Goldwyn-Mayer studios in Culver City.

THE luncheon took place on Tuesday with Will Hays in the chair, and all the most important studio chiefs present, together with representative actors, writers, directors and others. The plan was for no speeches, apart from the possibility of Lord Halifax informally offering his thanks for co-operation, industrial and otherwise, by the American film industry. Following the luncheon, Louis B. Mayer took Lord Halifax on a tour of the Studios.

A CHANGE has taken place in the secretaryship of Columbia Pictures Corporation, G. J. Maidment having resigned his position. H. H. Bramwell and F. G. Hill have been appointed joint secretaries as from Friday last.

CONGRATULATIONS to Harry Hopkins, a former official and delegate of the Leeds branch C.E.A., and to Mrs Hopkins on achieving the fortieth anniversary of their wedding during the week-end. Manchester was the city of the happy couple's marriage, but 25 years residence in Leeds has made Harry more Leeds than Manchester. His direct kinema interest is the Palace, Holbeck.

A RECENT issue of the *Motion Picture Daily* records the presence in America of J. C. Graham, formerly heading Paramount Film Service in this country. He is there on personal business, the report adds, which was taking him to the mid-West and Hollywood.

LITTLE has been heard recently of George Pearson, whose direction of Betty Balfour films in the old silent days gave him a prominent place in producing circles. His name cropped up over the week-end in the paper of W. Sellars, read at the Workers' Film School at Oxford.

THE paper, which dealt with making films for Africans in the less developed areas of that Continent, mentioned that George Pearson had thrown in his lot with Mr. Sellars in making films for dark-skinned audiences. This Mr. Sellars described as "a work of creativeness and cultural importance." The unit will work under the ægis of the Ministry of Information.

A VERITABLE *danse macabre* of Twickenham ghosts "live or dead and quickened by my memory," has been conjured by the paragraph a fortnight ago on players who worked in the Twickenham studios, whose contents were under the hammer.

LAST week H. B. Harris, of West Bridgford, added to the list and now E. W. Bassil, of the Savoy, Enfield, who played in some of the productions, adds a few more names to those glorious old days.

HERE they are:—Judd Green, Frank Stanmore, Jane Gail (came over with G. L. Tucker), Henry Ainley, Ben Webster, Harold Shaw (producer), Maurice Elvey, Arthur Holmes Gore (killed in last war), Menifee Johnson, and Bert Nash. Perhaps, says E. W. Bassil, Mr. Harris may remember "Prisoner of Zenda," "Rupert of Hentzau," "Bootles' Baby" and "England's Menace."

THE STROLLER.

Close-Ups

By

Screencomber

MAE GOES WEST

THE Hays Office is being wasted. After its uproarious performance with its Cleavage Clause, there was a long silence and then came the ban on Sweater Girls. There was, it seemed, too much B.O. and S.A.—we mean Box Office and Sex Appeal, of course, so the sweaters had to be warned. (Dear, dear, we *are* getting involved.) Hencetorward Jumper Girls are forbidden the screen, so producers have gone back to low-necked dresses and Cleavage raises its ugly head once more, which proves to us that the Hays Office official who draws up these clauses has a sense of humour that makes us despair, and he can take over this column just as soon as he likes or, better still, draw down an exorbitant salary as a gag man.

RUSSIAN FANTASIA

A FLOOD of Soviet pictures is threatened at an early date, and film fans are already getting prepared to welcome new Russian stars. Fan talk from now onwards promises to be fraught with interest as great lengths of Russian names roll and curl across the tongue. Good practice for the forthcoming offensive can be obtained by chewing masses of gum. In this respect we are told by a reliable source that heavy casualties have been inflicted on Nazi commanders who have ordered their troopers "Vorwärts to Pskov, Bobruisk, Shoblin or Novograd Volinsk."

WE DO LIKE A NICE MINK SPY

STRANGER and more fantastic than film or fiction! For the last week Screencomber has been in the clutches of a beautiful spy—Oh, boy, Oh, boy! Could anybody be so vile, so unloyal, so viperish as to sell his country's secrets to the enemy?—baby, you don't know the half of it.

It had become known to enemy intelligence that Screencomber was in possession of the secret formula, the deadly rot gut that has set all Wardour reeling. Even Screencomber, that seasoned warrior, that pickled veteran, staggered beneath just a small dose. The effect is terrific, horrific and prohibitive. It is grand, magnificent, in fact, tedious.

As the liquid reaches the throat, the hair stands on end, then the top of the head collides suddenly with the ceiling, returning immediately with a bang that almost knocks one under one's table.

At the same time one has that pleasant feeling in one's throat that one experiences when one swallows one of the more potent type of incendiary bombs.

The proprietor of the Wardour hostelry, who discovered this Hell-brew, modestly designates it as Scotch! It makes no matter. You can ask for any of the well-known brands and up comes the liquid fire, the Molotov cocktail, or whatever else you like to call it. A nip induces all the fun and frolic attendant on a funeral, with you in the stellar role. A bottle will stop a Panzer division. Would any beautiful spy care for the formula? Only lady enemy agents need apply and only beautiful spies can be entertained—we mean entertained!

EXIT

THE gossiper on *Picturegoer*, suggests that a Lutine Bell might be installed and rung at Denham or Elstree whenever a British film star or director, who has left on a short trip to Hollywood, fails to return. The only snag, we can see is that the bell might be ringing so continuously that the local Home Guard might think it an invasion.

HOMING STARS

NOW that Gracie Fields has triumphantly vindicated herself by making a lightning trip to this country, there are threats that others may follow her example. Herbert Wilcox and Anna Neagle, for instance, are said to be due here in the autumn. It is significant that the giant Douglas Bomber being built in California, can travel 7,000 miles and carry a bomb load of 18 tons.

Which reminds me—may we shortly expect Alfred Hitchcock?

THE GROWTH

THE growth of Wardour Street
Astonishes the nation.
The growth of Wardour Street
Has been a real sensation
The growth of Wardour Street
Would appreciate applause
But we cannot give his name
Because of libel laws.

CONGRATS

SINCE we registered for the Navy, alongside our old shipmate Admiral Able Matelot Martin, a series of congratulatory telegrams have been streaming in to the War Office, the Air Ministry, the Film Trade, the KINE. WEEKLY, and the Wardour Street hostelries.

The Admiralty is still waiting.

PAGING HAYS OFFICE

ON the subject of Carmen Miranda Moore Raymond in the *Sunday Dispatch* says: "Miss Miranda's mouth is not her best feature. Why does the make-up department emphasise it?"

On the subject of Mae West . . .!

C.T.B.F. AND PROVIDENT FUND

STRICT ECONOMY KEEPS FINANCE HEALTHY

FINANCE is the main burden of the Cinematograph Trade Benevolent Fund to March 31 last, prepared in readiness for the annual general meeting on Wednesday, July 30.

The Board of Management newly appointed last year has had to face a difficult period, but is nevertheless able to show a small surplus.

This is due not only to the practice of strict economy, but to the receipt of certain exceptional donations, which together have eased what would have been a difficult situation.

The excess income over expenditure is £392 8s. 7d., in comparison with an excess of expenditure over income during the previous year of £1,301 3s. 6d.

While many items on the income side show minus figures, the welcome entry of £249 16s. 8d. on the returned film scheme from Kodak and Ilford helps this side of the annual account. An increase of £62 0s. 6d. on the donations entry is also to be noted. The total of the income is £8,985 10s. 11d., as against £9,580 17s. 2d. during 1940, a decrease of £1,895 13s. 9d.

A saving of £80 16s. 4d. has been effected in expenditure during the year.

The amount disbursed in general relief is £7,025 13s. 10d., including the sum of £477 11s. 6d. (a reduction of £59 8s.) paid in standard benefits.

Blitz Hits London Receipts

Receipts from Sunday opening in the L.C.C. area have fallen by £224, due largely to enemy action.

In this connection it is deplorable that of 300 authorities where Sunday opening is in operation, only 17 have made contribution to the C.T.B.F.

The Board of Management earnestly appeals to exhibitors to urge the claims of the fund in their own areas, especially as in certain districts the 25 per cent. from charity performances occasionally permitted will not now be forthcoming.

Special Sunday performances (£691 12s. 2d.) and the K.R.S. 25 per cent. charity shows (£2,647 6s.) have provided the largest source of revenue. Some 450 theatres have contributed to these items.

Trade Show Collections

Liverpool heads the list in the matter of trade show collections with £210 10s. 2d., Cardiff following with £186 10s. 4d. Other contributions under this heading are: Manchester and South and East Lancs, £87 5s. 6d.; Newcastle, £68 11s. 10d.; and Leeds, £35 12s. 4d.

The Northern Counties Branch C.E.A. is again to the fore with £529 18s. 7d. from Newcastle Sunday openings and £200, the proceeds of a ball held during the winter.

Donations amount to £884 16s. 3d.

The number of applications received by the Board was 296, of which 118 were continued from last year. Of the others, 99 were from members of the Provident Institution.

"Glebelands" Accounts

"Glebelands" accounts also shows a surplus of receipts over expenditure in spite of a lower income of £6,312 3s. This, of course, means a smaller sum carried to balance sheet.

Recognition is made of the Testimonial to H. Victor Davis, which added £562 15s. 7d. to receipts, and of the Memorial Fund to the late Ralph Hanbury, which amounted to £510 10s.

During the year covered by the report 61 cases were admitted and the number of permanent residents at the end of the year was 21, convalescents in addition being 22.

THE PROVIDENT INSTITUTION

Membership of the Provident Institution shows a slight decrease on the year of 692 as compared with 755 at the beginning of the period.

Applications for assistance numbered 185. No death payments were made, two deaths of members not falling within the scope of the year; one of these is in abeyance.

The Benefit Fund now stands at a total of £15,093 4s. 9d.

Regretful mention is made in the Report of the death of John Maxwell, a trustee of the Institution, and the statement is made that a resolution is to be proposed confirming the election of J. Brooke Wilkinson to fill the vacancy.

"THE DICTATOR" FOR THE TROOPS

Sub-Standard Prints Authorised by Chaplin

In response to a personal request from Brigadier Lord Croft, Under-Secretary of State for War, Charlie Chaplin has cabled giving permission for the exhibition to the troops on Army mobile kinemas of "The Great Dictator."

In order that the film may be shown to small isolated posts, a number of copies will be reduced to sub-standard size for showing on the small machines.

Chaplin cabled his reply to Lord Croft:—"Mailing by Clipper ship letter authorising showing of 'Dictator' on 16-mm. film . . . notifying U.A. London office."

INDIAN FILM TARIFF

Reduction in Values

The British Trade Commissioner in Calcutta announces that the tariff valuation of exposed standard positive kinematograph film has been reduced as from April 7 from 7 annas to 7 pies per foot for feature films, and from 3 annas to 3 pies for other films, including trailers.

British Film Presentations Exceed 24 per cent.

FIGURES WHICH DISGUISE SERIOUSNESS OF QUOTA SITUATION

THE news that exhibitors showed more British films in 1939-40 than in the previous year, does not mean that the quota situation has been materially eased. Production and other difficulties have caused such a diminution of production that it is considered unlikely that the current 17½ quota percentage will be able to be fulfilled by the majority of showmen

In the second year of the war exhibitors showed more British films than in the previous year. Twenty-four per cent. of British films of all classes were shown in the twelve months ended September 30, 1940. This percentage has only been exceeded in 1936 (27.4) and 1937 (29.9).

Notwithstanding the very satisfactory situation indicated in the following Board of Trade announcement, the figures do not affect the attitude of the C.E.A. in its demand for a reduction in the exhibitors quota.

It is pointed out that the serious shortage of British films was not apparent until after the close of the last year period which coincided with the intensification of air raids, which had a deplorable effect on the efforts of British producers, whose problems have been increased by the shortage of studio space, manpower problems and by the growing difficulty of obtaining financial backing.

The present quota year calls for the presentation of 17½ per cent British films, and it is feared that owing to the drop in production it will be impossible for theatres even in solo situations to screen more than 15 per cent. at the most.

The situation is being closely watched by the C.E.A., officials of which declare that sooner or later the Association will have to take up again the representations they have already made to the Board of Trade.

Requirements Exceeded

Board of Trade returns for the year ended September 30, 1940, show that during that period the aggregate length (including repeated performances) of registered films exhibited in kinematograph theatres in Great Britain was 45,741 million ft., as compared with 45,776 million ft. in the previous year. The total length of British films exhibited was 11,020 million ft., or 24.1 per cent. of the whole, as compared with 23.2 per cent. for the year ended September 30, 1939.

The aggregate length of long films (*i.e.*, films of 3,000 ft. and over) included in the above figures was 41,743 million ft., of which 9,599 million ft., or 22.9 per cent., were British, as compared with 22.8 per cent. for the year ended September 30, 1939.

Under the Act the minimum proportion of British films which exhibitors were required to show during the year ended September 30, 1940, was 15 per cent. in respect of long films and 12½ per cent. in respect of short films.

BOMBED THEATRE WAS CROWDED WITH PATRONS

How Sheffield Central Was Burned Out

STAFF BRAVERY

THE heroic efforts of the staff of the Central P.H., which was bombed during a December air raid while the theatre was full of patrons, was described by the Chairman, J. E. Skinner, to the shareholders of the company.

The damage done included the destruction of the organ, seating, café stock and equipment, and the value of the considerable amount of decoration and improvements carried out the previous year in order to obviate higher expenditure later on.

Most of the damage done, said Mr. Skinner, was really caused by fire, for which they had taken every precaution, but owing to the fact that the hall was full of patrons when the raid commenced the energies of the staff had to be used to safeguard the people. The firemen proved inadequate in face of the magnitude of the disaster.

He could not speak too strongly in appreciation of the efforts of the staff in safeguarding the public. They were magnificent. Some 400 or 450 persons went into the billiards room and no one was hurt. For that the greatest credit was due to the staff and particularly to the manager, Len Sullivan, and the chief operator, Mr. Brown.

As soon as they had sized up the damage done they found they still had available the billiards room and the front of the building. The café had been damaged, but was quickly put right. The usable portions of their property had been let to a firm of drapers. They had been granted permission to re-roof the auditorium and so render the building weatherproof. They did not anticipate undue expenditure in putting right the damage.

9d. SEAT BAN REMOVED BY EXETER

Service-Men Prefer Higher-Priced Admissions

S.O. EXPERIMENT JUSTIFIED

OWING to the lack of patronage by men and women in uniform of the 9d. seats which were specifically reserved for their use in Exeter kinemas, the City Council proposes to remove the ban on such seats.

According to the Acting Chief Constable, Service personnel were generally found in the seats priced next above those at 9d. only a small number using the ninepenny seats. The ninepenny seats have been specially reserved for members of the Services and Civil Defence, but the condition requiring them to be reserved appears to have had an effect opposite to that desired in that they are available only to those members who attend unaccompanied by civilians. Those attending with civilian friends have not been assisted by the reservation, as they have found it necessary to use the higher-priced seats to be with their friends.

S.O. Meets Definite Need

The opening of kinemas on Sundays has definitely met a need among the Services, and has removed considerable numbers from the streets. The need remains as great as in February last, and in the Acting Chief Constable's opinion the concession is serving a useful purpose.

The report states that the four kinemas had been open to the public in Exeter since Feb. 23, from 5.30 p.m. to 9.30 p.m. each Sunday, these times permitting of one performance only.

No difficulties have been experienced in enforcing the conditions, and the conduct of those attending has been beyond reproach.

Middle Price Seats Popular

Police observation has shown that, with exceptions, on special occasions, the highest priced seats have not been well patronised, but the average attendance in the middle priced seats has been about 80 per cent. of the capacity. The kinemas have been well attended by members of the Forces in uniform, but very few of the patrons could be recognised as members of the Civil Defence Services.

The War Emergency Committee of the City Council recommends that no alteration be made in the present arrangements except that the restriction on the 9d. seats be removed.

SEAT PRICES FOR TROOPS

"Not Beyond the Means of Soldiers"

In the House of Commons on Tuesday, Capt. JOHN DUGDALE asked the Secretary of State for War whether in view of the difficulty which many soldiers find in paying the minimum charge demanded by certain kinemas he would approach the kinematograph Trade to secure the alteration in the terms of the contract under which films leased to the War Department may not be shown within three miles of any kinema.

RICHARD LAW, Under Secretary, said that the contracts under which the War Office hired films from the Trade provided that they should not be shown within two miles of a public kinema and not three miles as Capt. Dugdale had suggested. He had no reason to think that the minimum charges demanded at kinemas were in general beyond the means of soldiers, and he was not satisfied that he would be justified in approaching the Trade to alter the existing agreement. If Capt. Dugdale had in mind any particular case of difficulty he (Mr. Law) would be glad to look into it.

LATER HOURS FOR LIVERPOOL

Permission was given by the Liverpool Justices on Friday for kinemas in the city licensing area to remain open until 10 p.m. In the event of night air raids the magistrates reserve to themselves the right to readjust the closing time without negotiation with the exhibitors' representatives.

R. K. Milne, instructed by North-Western branch C.E.A., explained that when double summer-time ended on April 10 kinemas would have to close at 9 p.m. This would be an inconvenience to patrons, especially to those people who worked long day hours and were unable to go to the pictures until the second house.

During the extended hours of daylight there had been considerable patronage of the second houses. Should there be a resumption of early air raids, the kinemas would voluntarily agree to the revision of hours. Mr. Milne asked that kinemas be allowed to remain open until 10 p.m. for the remainder of the licensing year, which ends on October 31.

On behalf of the police, it was stated they were concerned about the presence of large crowds in the centre of the city at times when a raid might be expected.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JULY 24 AND WED., JULY 30

Thursday

Tumbledown Ranch in Arizona (*Pathe*)

Phœnix Theatre. **10.30 a.m.**

Cast: Ray Corrigan, John King and Max Terhune.

A Western with a plot which it is claimed is out of the ordinary for this type of production. It deals with a college Rodeo and the days of Western pioneers. Produced by Monogram, the supporting cast includes Sheila Darcy, James Craven and John Elliot.

Sunny (*RKO-Radio*)

Cambridge Theatre. **2.30 p.m.**

Cast: Anna Neagle, Ray Bolger, John Carroll, Edward Everett Horton, Grace Hartman, Paul Hartman, Frieda Inescort, Helen Westley, Benny Rubin, Muggins Davies, Richard Lane. **Director:** Herbert Wilcox.

Stressing its delightful romance along with its gay Jerome Kern tunes and its spectacular dance numbers, Anna Neagle's latest feature, "Sunny," ranks among RKO-Radio's most important new offerings. Seven unique dance routines and four song hits of the original London and Broadway stage success are woven into the plot of the story which is enacted against the colourful background of New Orleans during the Mardi Gras festival.

Anna Neagle is a dancer with a travelling theatrical company when she meets John Carroll, a rich young socialite. They fall in love and against the wishes of Carroll's sister, plan to marry at once. The dancer is worried over her place in the smart social circles in which Carroll lives, and when the whole troupe arrive to attend the wedding she runs away. But at this point Carroll's highly unconventional aunt takes a hand and the result makes for the delightful ending to this out-of-the-ordinary film.

The new production features a notable constellation of players in support of Miss Neagle. Ray Bolger is seen as the theatrical manager—a rôle enabling him to exhibit his amazing ability as a dancer; Grace and Paul Hartman are other famous dancers featured in the film, while John Carroll is afforded ample opportunity for using his fine baritone voice.

Grandad Rudd (*Renown*)

"U"; G.-B. Private Theatre. **3 p.m.**

Cast: Bert Bailey, Kathleen Hamilton, Lillias Adeson, Les Warton, Elaine Hamill, John Cameron, John D'Arcy, Molly Raynor, William Stewart, Marie D'Aiton.

In this latest of the popular Rudd family series Rudd is getting on a bit and is a Grandad! We see the family happy in its prosperity. They are scheming to get Dan, one of the sons, married to a neighbour's daughter, whilst a riotous cricket match with the Regans for the local championship more than enlivens their daily round.

Amid all this happiness there is one dark spot, caused by the arrival of a grain dealer, Mr. Cook, with whom Betty—Grandad's daughter—falls in love. When Cook asks Grandad Rudd for his permission to marry her, Rudd is very unhappy as he has always hoped that Betty would marry Tom Dalley, one of the local lads. Dalley visits a town store, and whilst there Shirley Sanderson, a travelling actress, walks in; following her comes Cook. Sanderson recognises Cook as her old lover, but Cook acts as if he did not know her—Dalley notices this incident and asks her about Cook. She, furious at her treatment, reveals that Cook had been imprisoned in Durban some years ago for dope running.

When Grandad is told he seizes his opportunity, and the method with which Cook is unmasked makes one of the most exciting and dramatic finales depicted on the screen for many years.

Friday

Overland With Kit Carson (*Columbia*)

(Serial, First 5 Chapters)

Own Theatre. **10.30 a.m.**

Cast: Bill Elliott, Iris Meredith, Richard Fiske, Bobby Clack, Trevor Bardette, Leroy Mason, Olin Francis, James Craig, Francis Sayles, Kenneth MacDonald, Dick Curtis, Richard Botiller. **Directors:** Sam Nelson, Norman Deming.

A trail of thrilling adventure, in the rich, vast wilderness, presents handsome, two-fisted Bill Elliott in the title-role of a courageous frontiersman, fighting the desperate and lawless elements who impede the onrush of civilisation.

Called upon to aid the Government in ridding the Western Plains of a mysterious and powerful criminal, known only as Pegleg, who is assisted by a renegade band of whites called The Black Raiders, and savage tribes of Indians, Carson, aided by a young Army Lieutenant (Richard Fiske) swings into action through a series of scalp-tingling adventures and many perils before he finally brings the criminals to justice and law and order to the district once more, and finds romance in the arms of Iris Meredith, the beautiful and courageous daughter of a Spanish grandee.

The Golden Hour (*U.A.*)

Phœnix Theatre. **2.30 p.m.**

Cast: James Stewart, Paulette Goddard, Horace Heidt and his Orchestra, Charles Winninger, Mary Gordon. **Director:** George Marshall.

James Roosevelt's first independent production, "The Golden Hour," is an admirable concoction of high spirits, memorable tunes, hilarious situations and happiness ever after. The fun begins early. James Stewart and his uncle Charles Winninger have divergent ideas as to what constitutes the good life. Jimmy, who is by way of being an amateur harmonica virtuoso, has a lot of fun running a small-town music shop with a decreasing bank balance, whilst Uncle Charley (Haskel of Haskel Health Foods) is a prosperous and thoroughly wretched captain of industry. Haskel's Happiness Hour on the radio, designed to sell Haskel's health foods, is a perfect reflection of Uncle Charley's soul. However, in the unequal struggle, Jimmy is forced to close his shop and seek his uncle's assistance.

Wandering among the tall buildings of the strange town, he hears, suddenly, the alluring strains of an unknown band and walks unwittingly into the midst of a feud. The boarding-house run by Mom McCorkle (Mary Gordon) and her pretty daughter Molly (Paulette Goddard) is just across the alley from the Health Food factory. The blasts of the band constantly irritate Uncle Charley, who hates music. He has tried to buy out the McCorkles, but they refuse.

The story moves at a great pace, with Jimmy playing alternately the McCorkle and Haskel hands, and occasionally both simultaneously. When Molly finally discovers that Jimmy is a Haskel her anger knows no bounds and she draws all the wrong conclusions. The revenge which she plans and which does indeed put Jimmy on the spot, the hectic last-minute solution, and the frantic excitement of the climax lead up to the happy moment when Molly at last confesses that there is one Haskel whom she could tolerate—for life.

The Sin of Nora Moran (*Renown*)

"A"; Preview Theatre, Dean St. **3 p.m.**

Cast: Zita Johann, Paul Cavanagh, Alan Dinehart, John Miljan, Claire Dubrey, Otis Harlan, Sarah Padden, Henry B. Walthall, Ann Brody, Harvey Clark, Sid Sailor, Aggie Herring.

"The Sin of Nora Moran" is the life story of a young girl raised by foster parents and left orphaned at the age of twelve. Nora is forced to fend for herself, and she gets a job in a circus. She is brutally introduced to love by the lion tamer, Paulino, from whom she eventually runs away. Obtaining a job in New York, she meets Bill Crawford, an influential laywer and the prospective candidate for Governor.

Bill and Nora fall in love, and although he cannot offer her marriage, she finds happiness with him for the first time in her life. However, her happiness is short lived, since Paulino appears on the scene and doesn't waste any time in blackmailing Crawford. In an attempted assault of Crawford at Nora's home, Paulino is killed by Crawford. Nora takes the blame for the murder so that nothing will interfere with Crawford's career. Nora is tried and found guilty and is sentenced to the electric chair. The power of pardoning the innocent girl lies in the hands of Bill Crawford, who has in the interim attained his ambition of being Governor of the State. The suspense of waiting this pardon is terrific and the climax is entirely out of keeping with the average movie ending.

Monday

Swing it, Buddy (*Renown*)

"U"; Preview Theatre, Dean St. **3 p.m.**

Cast: Pinky Tomlin, Mary Kornman, Paula Stone, Milburn Stone, Pat Gleason, Gordon Elliott, The Three Gentlemaniacs, Four Squires' Swing Band.

"Swing it, Buddy" tells the story of a professor of music at an American college. The innovation of "swing" causes him to lose his position, and he eventually gets so down on his luck as to become a hobo. By a series of happy events he becomes the apparent proprietor of a night club run by a gang of crooks, who are in rivalry with a notorious Chicago gang. After a series of thrilling and exciting adventures, amply studded by exceptional music and comedy, the professor—Pinky Tomlin—succeeds in defeating the schemes of the rival gangsters and becomes the owner of the club. Paula Stone, the love interest in the picture, plays the part of the night-club songster brilliantly, and the music includes: "Richer than a Millionaire," "I'm Sorta Kinda Glad I Met You," and "An Old-Fashioned Melody." Swing music is provided by the Four Squires' Swing Band themselves.

Tuesday

Target for To-night (*A.B.F.D.*)

Studio One. **11 a.m.**

Produced by the Crown Film Unit with the full co-operation of the Royal Air Force. **Producer:** Ian Dalrymple. **Director:** Harry Watt.

"Target for To-night" deals with the activities leading up to a raid on Germany from the time the reconnaissance 'plane drops the negatives of the target, until the bombers, having gained their objective, return, one of them badly damaged, to their station.

The picture was made with the full co-operation of the Bomber Command, and those appearing in it are merely going about their everyday work. Some of the bomber crews appearing in the picture have made as many as two hundred trips over enemy country. But throughout *it is the real* thing.

One Night in Lisbon (*Paramount*)

Carlton. **10.30 a.m.**

Cast: Fred MacMurray, Madeleine Carroll, Patricia Morison, Billie Burke, John Loder, May Whitty, Edmund Gwenn, Reginald Denny, Billy Gilbert. **Director:** Edward H. Griffith.

Contriving to find a lighter side to war's grim page, "One night in Lisbon" tells the story of a beautiful English girl, Madeleine Carroll, who leads an American airman, played by Fred MacMurray, on a mad chase over half a continent.

Eventually the pair find themselves in crowded Lisbon, wartime playground of millionaires, haven of refugees, city of bright lights and happy hunting ground of fifth columnists. Here Madeliene is kidnapped by Nazi agents, but in thrilling style Fred saves the life of the pretty English decoy and what started as war ends in romance.

The picture opens in London's black-out. A pilot who has just ferried a bomber across the Atlantic is picking his way through the debris of a recent blitz. A warden shepherds him into a shelter and from then on the picture changes from a view of war's serious side to a succession of uproarious comedy situations in the most unlikely settings.

THE UNFINISHED SYMPHONY

International Film Renters have acquired the rights for the reissue of "The Unfinished Symphony," the Gaumont-British film based upon Schubert's musical masterpiece.

The production was supervised by Anthony Asquith, the successful director of recent world successes and has a glorious medley of the world-famous Schubert music, and as a background a wonderful romantic love story.

James Stewart and Paulette Goddard in a scene from THE GOLDEN HOUR (United Artists) to be Trade shown next Friday at the Phoenix Theatre

Ray Millard and Claudette Colbert in a scene from SKYLARK a Paramount release

"SIX HAPPY DAYS WITH DEANNA"

Week's Repertoire is Big Success

WITH Deanna Durbin at the peak of her popularity it was a happy thought on the part of General Film Distributors to capitalise the popularity of the Universal star by arranging a series of day-by-day showing of Deanna's first six pictures.

These programmes are being released under the title of "Six Happy Days with Deanna," and present a different picture each day. The idea has proved immediately popular and was at once adopted by the Odeon circuit for exhibition all over the country.

"Six Happy Days with Deanna" is an apt name for this presentation, for perhaps no other screen star has brought so much genuine happiness into the kinema as Deanna Durbin. The programme will show, day by day, the rise and growth of Deanna, the "Second World's Sweetheart," from the adorable child of "Three Smart Girls" to the lovely young lady who gets her first kiss from Robert Stack in "First Love."

The great confidence in the success of "Six Happy Days with Deanna" felt by C. M. Woolf's organisation was shown to be fully justified during its "try-out" run at the Carlton Theatre, Norwich, in the week of June 9. The programme had an amazingly warm and enthusiastic reception.

In "Three Smart Girls" Deanna is tomboyish, dimpled, prone to biting her nails. In that glorious musical feast, "100 Men and a Girl," she is busily engaged organising an orchestra and persuading famed conductor Leopold Stokowski to conduct it. In the beautiful mountain setting of "Mad About Music" she "invents" an explorer father—and then gets song-writer Herbert Marshall to play the part! "That Certain Age," with a girlish "crush" on charming Melvyn Douglas. She is a "Smart Girl" surrounded by family trouble and coping with it very well in "Three Smart Girls Grow Up." And in "First Love," a modernised version of "Cinderella," she has her very first grown-up kiss. In all her pictures her personality sparkles.

Those patrons who have already seen these pictures will be able to delve in a treasure house of pleasant memories during this Deanna Durbin week. People who have missed any of them will be able to make up for their omission.

RENOWN FIXES THREE TRADE SCREENINGS

Best of the "Rudd" Series

Among the many important productions made recently in Australia nothing has so emphasised the great advance made by the Commonwealth in film production during the last few years as the outstanding success achieved by the "Rudd" family series.

In Bert Bailey, the star of the series, Cinesound Productions have discovered a first-class comedian who appeals to all audiences.

With the continuing success of these films Renown Pictures Corporation have arranged to present another "Rudd Family" picture, featuring Bert Bailey, entitled "Grandad Rudd." This is a riotous comedy which is being Trade shown at the Gaumont-British Private Theatre at Film House, Wardour Street, on Thursday, July 24, at 3 p.m.

Drama and Music

Following the presentation of this picture, Renown are also offering two further subjects of guaranteed entertainment value—"The Sin of Nora Moran," featuring Zita Johann, Paul Cavanagh, Alan Dinehart and John Miljan, and "Swing It, Buddy," with Pinky Tomlin, Mary Kornman and Paula Stone. These two subjects are of outstanding interest, and "Swing It, Buddy," with its comedy and music, will be particularly welcomed by exhibitors, as this type of picture is now in such great demand.

"Sin of Nora Moran" is said to be a magnificent drama, which the critics have described as "Powerful, appealing entertainment," "Strong human interest," and "Of arresting and dramatic interest." It will be Trade shown at the Preview Theatre, Dean Street, on Friday, July 25, at 3 p.m., and "Swing It, Buddy," on Monday, July 28, at 3 p.m., at the same theatre.

THE CASE FOR NATIONAL WAR WAGE NEGOTIATIONS

Odeon and the Bonus

STATESMANLIKE DEFENCE BY DEWES AT G.C. MEETING

IN his defence of the Odeon decision to grant a 17½ per cent. increase as a war bonus, R. H. Dewes emphasised the urgent necessity of staying the flow of labour from the kinema to other industries. His advocacy of national negotiation on the subject with the N.A.T.K.E. found supporters among the General Council of the C.E.A., and Herbert Elton gave notice of motion to consider the whole question on a national basis.

COUN. MEARS said he wanted to make it quite clear that he applauded the action of Mr. Deutsch in giving increases to his staff if he could afford to do so, but he deplored his going outside the Association and making it a national matter. He remarked that the N.A.T.K.E. had been notified on July 2, of the decision taken by Odeon Theatres, but the C.E.A. had not been written to until July 5.

C. P. METCALFE condemned the unconstitutional action of the N.A.T.K.E. in negotiating with one member and ignoring the arrangement set up between the C.E.A. and itself, for alteration of conditions in the Industry. Mr. O'Brien had ignored the machinery for settling disputes in the case of Wolverhampton, and if he was going to do that whenever he liked the sooner the C.E.A. put an end to its agreement with the N.A.T.K.E. the better.

R. H. DEWES, on a point of order, emphasised that there had been no agreement with Mr. O'Brien, who did not know what was happening until after the decision was made.

Miss McINTOSH said she had been asked to bring this matter to the attention of the General Council. It had so happened that Dundee had given a bonus of 7½ per cent. last May and had recently been asked by Mr. O'Brien for a further bonus.

At a meeting last week it was discovered that on July 4, Odeon had started at a rate of 17½ per cent. on the wages they were paying—not the scheduled rates but on whatever they were paying. This had been seriously damaging to the case in Dundee where many kinemas could not afford to pay such increases, and they very much objected to the arrangement.

RITSON BENNELL supported Miss McIntosh in her statement.

A. J. GALE did not think that the N.A.T.K.E. could be blamed in this instance; the blame, he considered, lay with Odeon.

A. S. Moss, while approving the principle of giving employees a living wage, did not approve of the way in which Odeon had handled the matter.

F. A. PRIOR was strongly of the opinion that the question of war bonuses should, even at this late stage, be dealt with through a national negotiating body.

C. G. BERNSTEIN did not see how the Association could prevent anyone increasing salaries, but he did object to the method in this case, which had placed other members in an embarrassing position.

Odeon's Case

R. H. DEWES, replying to the comments, said: There were two main points facing Mr. Deutsch; firstly, his obligation to his staffs, especially the older members; and secondly, to stop the flow of labour to other industries.

In connection with the first point, the Government's figures show that the cost of living is up by 29 per cent., and Mr. Deutsch felt that to leave the increase at 7½ per cent. could not be supported.

You may say that 17½ per cent. is on the generous side—I think it is—but it is not unreasonable. You must remember that of the rise in living of 29 per cent., the firm are meeting 17½ per cent. and the employee has to carry 11½ per cent., which is not an unfair split looking at it broadly.

Losing Our Employees

In regard to the second point we were convinced that unless not only Odeon but others do something to stop the flow of labour to other industries, it will be serious.

The officers, especially the President, work hard to ensure protection for certain classes of labour, but that is not going to be the answer to the whole labour problem, but only about 20 per cent. of it.

To solve the problem as well as it can be in times of war, you have to do something to dam the stream of labour flowing out—that was our view.

In the meantime, it is necessary to ask what other kinema proprietors were doing. What they were doing was not to grant regular bonuses but to dole out 5s., 10s., 15s. or 20s. to anyone who went into the manager's office, and said: "I am going." We did not like that method, because with many thousands of employees it is extremely difficult to deal with every case on its merits and in self-defence you must have a certain amount of standardisation.

In some branches a second war bonus agreement contains a clause saying that if a second war bonus has already been given, exhibitors would not be called upon to make a further increase. If it is necessary to insert a clause of that kind it must be common knowledge that a number of exhibitors have done what we have done, the only difference being that they may be smaller companies, and we are large and what we do becomes news.

Apology for Discourtesy

The decision from Mr. Deutsch reached me on June 30, and he said it was to operate from that date. The necessary instructions were put in hand to be stencilled to the theatres.

If the C.E.A. and Mr. O'Brien think they have the right to be notified immediately, I apologise for discourtesy. I notified Mr. O'Brien on July 2 and the Association on July 5, but there was nothing in that as obviously both have to know, and to know immediately.

It has been said to me privately: "Yes, we think there was considerable justification, but why didn't you tell us first; surely we had a right to the information?" The situation had been difficult for some time.

5 per cent. Suggestion

Mr. O'Brien's application for a second war bonus came before the General Council which referred it to the branches. Some branches referred it back to the General Council or asked for guidance. This General Council then debated the matter further and issued a recommendation which they said was not for publication, but which was in the Trade Press about two days later, saying the figure to bear in mind was 5 per cent.

Five per cent. was, in our view, at that late stage stage, too late to meet the case or to stop the outflow of labour. When Mr. Deutsch had decided that something reasonably radical must be done supposing I had brought it forward in the General Council there would have been further delay, and the branches would have tried to convince him that we were going too far.

Whereas I think that Mr. Deutsch's action was generous, I think it was statesmanlike. I do not think many members of this General Council appreciate even now how serious the labour position is.

Honestly, I do not want to take any advantage as far as my department is concerned over any exhibitor. If any exhibitor would take the same action as we have taken, no one would be more pleased that I should be or my firm would be.

We do not want to be in a favoured position, but we do want the Industry put in a better position than it is now, because all the labour we have is a pool which is gradually sinking, not only as regards numbers, but quality.

No one circuit can handle that problem alone. I do regret that our action has seemed discourteous to some people. I should be extremely sorry if our President or General Secretary or G-B or A.B.C. chiefs thought it discourteous to them, but I cannot apologise for not bringing it before this General Council because there was not time.

Stemming the Drift

Had we been prepared to wait for another two months—which we were not prepared to do—we were satisfied that at the end of the two months the situation would not have been solved. I am convinced that if you are going to carry on to the end of the war you will have to pay close attention to the labour pool within the Industry. Your officers are safeguarding it from the point of view of compulsory transfer, but you must stop this voluntary drift to a considerable extent if you are going to carry on under reasonable conditions. Mr. O'Brien did not know until we had taken the decision when we had to notify him in order to discount immediately the second war bonus.

Mr. GOODALL emphasised that the only point at issue was the method by which Odeon had tackled the matter.

J. J. MCCRACKEN, while stressing that no one would wish to dictate to any firm what they should do, did consider the method adopted was most unfortunate.

The PRESIDENT stated that whilst he agreed with the dangers mentioned, he, nevertheless, did not see how they could say to any member of the Association that out of the goodness of his heart he could not give more money to members of his staff.

Local or National?

H. ELTON said that whilst the possibility of local negotiations might have been practicable in respect of paying basic rates, it had been shown to be a practical impossibility to negotiate locally on account of the time and difficulties involved on the question of a war bonus, and he thought it was time for the General Council to give serious consideration to a revision of its previous views as to whether war bonuses should be negotiated locally or nationally.

He himself had opposed national negotiation previously, but in the light of present circumstances was bound to admit it had been an error and that the General Council should give guidance to the branches to make way for general negotiation with Mr. O'Brien on the matter of war bonuses.

RITSON BENNELL said some 12 months ago he had proposed negotiation on a national basis, to which the General Council had not agreed. There was all the difference in the world between paying a wage slightly better than the best wage and giving a war bonus.

H. ELTON gave notice of motion to consider war bonuses on a national basis.

THOMAS FRANCE who has submitted a report on the C.T.B.F. situation in the provinces.

C.T.B.F. DRIVE IN C.E.A. BRANCHES

COMMITTEES TO BE REORGANISED

THE offer of the General Council of the C.E.A. officially to co-operate with the C.T.B.F. has been acknowledged by R. C. Bromhead, the chairman, states a report presented by Thomas France at the last meeting.

The report goes on to say the preliminary discussions have taken place between representatives of the two bodies as to the best means of achieving their objectives.

Meanwhile it is intended to overhaul the whole C.T.B.F. machinery in the provinces and where there is no committee functioning to set up C.T.B.F. representation.

The following committees are now in existence (having been previously set up in the various areas):

CARDIFF.—Albert Verran (treasurer), W. Berriman (chairman), W. J. Fooks (hon. secretary), C. C. Coles, H. Victor Davis, Richard Dooner, C. H. Durant, Douglas King, Douglas Thomas, A. B. Watts.

EAST LANCS.—A. Peel (chairman), J. Mather (vice-chairman), C. Littler (hon. secretary).

LEEDS.—Arthur Cunningham (chairman), L. Hutchison (hon. treasurer), E. M. Rush (hon. secretary), J. Anderton, J. Evans, C. P. Metcalfe, J. Prendergast, B. Schoefield, John Wheeldon, C. Whincup.

LIVERPOOL.—P. M. Hanmer (chairman), G. Dudley West (hon. secretary), L. Blond, W. J. Speakman.

MANCHESTER.—H. D. Moorhouse (chairman), R. G. Emery, Gratton Milloy, H. Newbould, A. Snape, F. Stanbury.

NEWCASTLE-ON-TYNE. — F. W. Morrison (chairman), A. Smith (hon. secretary), W. S. Gibson, A. C. Henderson, E. J. Hinge, G. T. Turnbull.

NOTTS AND DERBY.—H. Elton (chairman), V. Goodson, Fred Prior, J. Drew, E. A. Wilcock, C. Woodward.

NORWICH (EASTERN COUNTIES). — Coun. V. E. Harrison, E. H. Field, E. V. Barr, Douglas F. Bostock, T. Graves.

PORTSMOUTH AND SUSSEX.—Coun. H. P. E. Mears, F. B. R. Blake, Capt. J. Smithson, D. Benjamin, R. Briggs, C. A. Seebold.

New Branches Wanted

Many important branches have no representations whatever, namely:—

Bristol, Hants and Isle of Wight, Hull and District, Kent, Southern Midlands, West Lancs, London and Home Counties, Devon and Cornwall.

It is the intention to ask these branches to set up a Benevolent Fund Committee.

It is also suggested that at all C.E.A. meetings and functions a collecting box should be handed round. By this means an appreciable sum could be collected and in addition it would keep on reminding the members that while they are doing so much for various public and other funds not to forget their own.

A Glebelands' Visit

The Vice-President (W. J. Speakman) said he had recently paid a visit to "Glebelands" and he strongly recommended any delegate who could to do the same. It had been a most interesting and enjoyable experience and had brought home to him the good work which the Benevolent Fund was doing. He also proposed that the suggestion contained in the last paragraph of the report that collecting boxes be handed round at C.E.A. meetings should be accepted.

The vice-president's proposition was agreed and the preliminary was received and adopted.

A DE-LIGHTED ENTRANCE

Theft of a tubular electric lamp, value 25s., from the entrance to the balcony of the Majestic, Macclesfield, had a sequel a few days later at the local police court, where Robert Quinn, of Bruton Street, Moss Side, Manchester, was charged. Evidence was given by Stanley B. Higginbotham, the general manager.

It was stated that at the time of the offence defendant was employed at the picture house doing repairs for a Manchester firm. He put the lamp in his tool case.

The case was dismissed under the Probation of Offenders Act.

RESERVATION OF KINEMA EMPLOYEES

C.E.A. Advocate the Formation of a Joint Advisory Committee

THE setting up of a Joint Advisory Committee of the C.E.A.-N.A.T.K.E. for the purpose of dealing with staff restriction problems was agreed to at last week's meeting of the General Council. The establishment of Branch Joint Advisory Councils was also approved.

The recommendations were put forward by the General Purposes Committee in the following report:—

Concerning reservations of first and second projectionists, the questionnaire from the Board of Trade is now in the hands of the members who have also been advised by the Association direct of the consequences of failure to complete. The pledge that projectionists will not be called until the negotiations are complete operates. In a few cases, owing to error at the Labour Exchange, notices of calling up were issued, but every one of those cases reported to the head office has been immediately rectified.

Concerning young women employees, there have been full reports submitted by the branches of experiences at interviews. In all cases these have been effectively dealt with by the branches or by head office, and it is unnecessary to repeat them at this stage. The situation generally is occupying the constant attention of your committee, and on Monday afternoon, **as the result of numerous representations, the Ministry of Labour agreed that until further notice the calling up of young women would be suspended and are informing the Labour Exchanges to that effect.**

The Forty-one's

Concerning 41's and upwards, there is no disposition to regard these men as being in a key position for treatment as if in a reserved capacity, nor have any cases other than in Scotland been reported. The Scottish cases were dealt with in conjunction with the Scottish branch. Nor do we know that the numbers of 41 and upwards liable for registration amount to any great numbers. They have rights of appeal. These are being circulated to the branches, who will be recommended to take an active part in the consideration of any such cases as they arise. It may also be stated again that enquiries to the General Secretary have and always will receive attention. Large numbers of cases of all grades of employees have been dealt with by head office, and it is sometimes asserted that it is not known that this machinery is available. When the instructions are issued to the branches members will be better advised to consult their branches as most of the cases under the registration orders will be dealt with locally.

Your committee is also in agreement that in conjunction with the N.A.T.K.E. there should be a National Joint Advisory Council to advise on all such matters.

Joint Advisory Committee

It is recommended that

the members of the Reservation Committee should form the C.E.A. section and Mr. O'Brien be invited to form his section. It is suggested also that there should be Branch Joint Advisory Councils with the local branches of the N.A.T.K.E. also to advise locally on reservation or registration matters.

These could either be the personnel of the existing Conciliation Boards, or specially formed for the purpose.

W.E. SOUND SYSTEMS

Liability and War Compensation

At last week's meeting of the General Council, the Legal, Finance and Parliamentary Committee reported having received a reply from the Western Electric Company, Ltd., which points out that the company is obligated to pay the premium under the War Damage Act, and that no liability is placed upon exhibitors, therefore, if any compensation is receivable it would obviously go to the Western Electric Company, Ltd., who had paid the premium.

The committee states that it cannot leave the situation as it is, and proposes to contact the Western Electric Company, Ltd., at the earliest possible moment to see whether some solution cannot be found.

THE VALVE SHORTAGE

397 Types in Use

The C.E.A. reports that analysis of the replies received from the questionnaire recently circulated on the valve situation is now complete, and the figures have been forwarded to the appropriate Government department. The analysis shows there are 397 types of valves in use that are designated by a code classification, and the estimated requirements for replacements during the forthcoming twelve months total 35,826.

There are a few valves that members have for disposal, and it is proposed to insert a list of these in next week's Film Report.

Mr. Redfern, of the Alexandra, Edgeley, Stockport, with the approval of his directors, a few days ago entertained 270 members of a local Old Folk's Association to a free afternoon show of "Somewhere in England."

CHILLY N.W. WIND BLOWS ON "WAR CABINET"

An Unwieldy Body, says Vice-President Speakman

REACTIONS of the North-Western branch to the South and East Lancashire branch resolution in favour of a Joint Trade Council are not favourable. At the meeting held at Liverpool on Friday, W. J. Speakman, who presided, commented on what an unwieldy body would be formed if three members from each of the seventeen kinema interests (exhibitors, renters, producers, accessory firms, etc.) became the Council.

After quoting the resolution passed by South and East Lancs branch, Mr. SPEAKMAN remarked that if procedure was on the lines suggested there would be a great duplication of work. It would be almost impossible to make progress if decisions of the J.T.C. had to be referred back to the constituent units. Having regard to the number of interests involved and the difficulty of reconciling their points of view he considered the suggested procedure would lead to absolute chaos.

Wanted an Action Team

P. M. HANMER said this was not a time for stone-walling tactics. What was wanted to-day was an action team. He considered the President and General Council of the C.E.A. were doing their job very well. It would be a retrograde step to proceed with a Trade Council of the type suggested. He added:—

"My impression is that this Trade Council idea is just the sort of thing that some of the old fogeys love. The whole thing is nonsense. Personally, I have every confidence in our own organisation."

Twice Blessed Sub.

In the course of his comments on the General Council, Mr. Speakman said for the first time in history a member, a small independent exhibitor, had doubled his subscription payment, as a mark of appreciation of the work of the C.E.A.

A Bolt from the Blue

On the question of the invitation to Lt.-Col. LEWIS to serve on the Cinematograph Films Council, despite the submission of a panel of three other names, the Chairman said that this came as "a bolt from the clear blue sky." There was understanding and appreciation of the heavy and increasing responsibilities that were falling upon the president. The General Council felt it would be a slight on its panel of nominees if their names were not re-submitted.

Blanket Comfort

News that "no girls employed in kinemas would be called up for other services until further notice was received with satisfaction.

"A blanket has been put on them," naively remarked the Chairman, "until negotiations with the Ministry of Labour have been completed." Personally, he doubted if the negotiations would reach a conclusive stage until September or early October.

P. M. HANMER said the situation had become desperate. He had one experience where six of his female staff—two cashiers and four assistants—were taken from him. It meant recruiting a new staff.

Replying to questions, the CHAIRMAN explained that the blanketing order was not retrospective. It was now quite definite there was no need for girls to report for their medical examinations.

Film Wastage

Ministry of Information's call for a cut of 25 per cent. in the consumption of film stock, led the chairman to comment that eight times the length of finished film, long or short, was wasted in production. B. ALLMAN (a non-smoker) thought that as U.S.A. was shipping tobacco under the Lease and Lend legislation, probably they would be glad to send film.

News of Charlie Graham

During discussion on the C.T.B.F. an interesting item of personal news was communicated. It was that Charles Graham, who about 20 or more years ago was manager of the Pathé branch at Liverpool, had been a resident at "Glebelands" and was now manager of a kinema not far from "Glebelands."

It was decided to take collections for the C.T.B.F. at branch meetings. The first collection realised £1 10s.

Children and Sunday Shows

Concerning the Sunday opening position in one of the branch areas, it was reported that there was a move to secure a restriction against the admission of children under the age of 16, whether accompanied by parents or guardians or not.

The branch took the view that they would be *ultra vires* and anti-social, and especially as it penalised adults who had children. It would be a different matter if the licensing authority sought to prevent the admission of unaccompanied children.

The same issue had arisen in another area where exhibitors had refused to accept this condition, the legality of which was questioned.

The meeting decided to discuss the matter with the licensing justices concerned.

20 per cent. for C.T.B.F.

Members were informed that the Birkenhead Watch Committee had decided to allocate 20 per cent. of the charity contribution from Sunday opening to the C.T.B.F. The news was welcomed.

Warrington Exhibitors

Reports were presented of meetings of exhibitors in Warrington, where Sunday opening has been the subject of deadlock between the licensees and the local Watch Committee for a considerable time.

It was stated that at their last meeting the exhibitors decided to inform the Town Clerk that they were willing to apply for Sunday licences, provided that one of the suggested conditions was amended to permit of the admission of children who were accompanied by a parent or adult guardian. Otherwise, an application for licences would not be made.

Chairman Speakman undertook to raise the question of the admission of children to Sunday shows at the next General Council meeting.

Why "Confidential"?

Bewilderment was expressed why a letter addressed by the chairman of the Birkenhead Watch Committee to local licensees should have been marked "Confidential," especially when the subject matter had already been openly discussed in the newspapers. Licensees were invited to attend a joint meeting with representatives of the Watch Committee and the Education Committee to discuss how to restrict the admission of children during school hours. Suggestions were invited.

As far as could be ascertained, no licensee attended this meeting, but one or two were understood to have written letters. One member remarked it was the school attendance officer's job to see that the children were at school. Police officers had been regularly visiting the kinemas to count the number of children in the audiences. The figure was very small. Three Birkenhead kinemas denied admission to children during school hours for the duration of war.

Generally, the feeling of the meeting was that complaints which reflected on the kinemas about the admission of children were entirely without foundation.

The Secretary was asked to reply to the chairman of the Watch Committee.

August Meeting

It was decided to hold a meeting in August—on Friday, August 15. This will be the first regular branch meeting to be held during the holiday month.

Members of the Air Training Corps visited the Carlton last week to see the Paramount air epic I WANTED WINGS

General Council Too Busy to Discuss "War Cabinet"

DEFERRED FOR A MONTH

Press Barred from Proceedings

NOTWITHSTANDING the apparent urgency of the subject, the question of establishing a joint trade war council was not discussed at last week's meeting of the General Council of the C.E.A. The circulated report of the meeting states that in view of the lateness of the hour, it was agreed that discussion be deferred to the next meeting.

COUN. H. P. E. MEARS brought forward a proposition that the Trade Press be admitted to General Council meetings. He stated that he saw no reason against this; they were now present at K.R.S. deliberations, and he felt a published Press report would stop the gullible versions that sometimes got into circulation, and would be of advantage to the rank and file of the Association.

COUN. A. W. GREEN seconded, in view of the fact that the Press could be asked to leave during consideration of any items which it was desired they should not hear.

On being put to the meeting, the proposition was lost.

Films Council

LT.-COL. S. K. LEWIS reported that he had been approached by the Board of Trade to allow his name to go forward for the Cinematograph Films Council. The delegates decided, however, to adhere to their original nominations.

T. France and the Fund

It was noted with approval that the C.T.B.F. had welcomed the appointment of Mr. France as liaison officer between their organisation and the C.E.A.

"Holidays at Home"

The GENERAL SECRETARY reported that the Ministry of Information had made approaches for co-operation in regard to morning performances to assist in the Government's "Holidays at Home" campaign. He had replied indicating lines on which such co-operation might be possible and his letter was approved by the General Council.

Red Cross Flag Day

Lord Iliffe, chairman of the Red Cross and St. John war organisation thanked the Association for its help in promoting the success of the national Flag Day, and expressed gratitude for this assistance.

The Lord Mayor's Fund

Correspondence was read from the National Air Raid Distress Fund appealing for the exhibition of a trailer advertising its national Flag Day. This appeal was supported by a personal letter from the Lord Mayor of London.

In view of the circumstances and the widespread appeal of this fund, it was agreed to recommend members to show the trailer.

Fuller's Governorship

The British Film Institute drew attention to the expiry of the three-year term of office of the present C.E.A. representative—W. R. Fuller—to the governing body of the Institute, and asked for a nomination for the ensuing period of three years.

W. R. Fuller, the General Secretary, was unanimously reappointed.

An August Meeting

It was agreed that the next meeting be held in London on Wednesday, August 13.

[N.B.—Full moon is on August 7.]

It was noted, with regret, that Mr. Scott was suffering from the result of air raid injuries, and that Mr. Pollard and Alderman Wright were also unwell. It was agreed that letters of good wishes be sent to these delegates.

The President (S. K. Lewis) welcomed back F. W. Morrison after his recent indisposition.

Release System

JOHN MATHER, on behalf of the South and East Lancs District Branch, brought up the question of period bookings, which he stated had got right out of hand. In Manchester a film had to be Trade shown before it could be exhibited to the public, which meant an official Trade show for exhibitors. There was then a long interval between the pre-release and subsequent runs, with the result that certain houses were accused by the public of showing old films. His branch felt it was a position comparable with the North and South London release situation.

E. J. HINGE supported Mr. Mather's contention as he said a similar state of affairs existed in his own district.

C. P. METCALFE remarked that although the habit was not so prevalent in the Leeds Branch area, it was in danger of becoming established, and he felt pictures should be got on to the screens more quickly. He did not know if the best method was to defer the pre-releases or to speed up the general release.

MAJOR GALE proposed that the matter was of sufficient importance to be referred to the General Purposes Committee for consideration prior to taking it up with the renters.

This course was agreed.

EMPLOYEES AND THE COST OF LIVING

Increased Pay Negotiations before N.W. Branch

AT last Friday's meeting of the North Western Branch, the secretary, GORDON DUDLEY WEST, reported the proceedings of a meeting of the Wages and Conditions Negotiating Committee with representatives of the N.A.T.K.E. and the Transport and G.W.U. These bodies had made application for an increase on the present 7½ per cent. war bonus and asked for consideration to be given to the question of payment for theatres which opened on Sundays.

It was made clear to the unions that many of the staffs in this district were already receiving substantial increases over the basic rate; however, the employers wanted to be helpful.

It was pointed out that operators in various districts were taking advantage of the present war conditions and nullifying any good which the Union might have done.

The trade union reply was that no union would encourage its members to commence separate negotiations, ignoring the Union itself, and any members acting in such a manner would be expelled from the Union. If any member of the Union had a case for an increase, he should submit his case to the Union.

The meeting of the Negotiating Committee agreed to submit the Union's application to the branch:—

(a) Employees whose basic rate of pay exceeds £3 per week, an additional bonus of 10 per cent;

(b) those receiving £3 per week or less, an additional 12½ per cent.;

(c) employees whose rates of pay exceed the minimum—war bonus excluded—provided for in the agreement to receive the bonus increase calculated on the agreement minimum rates provided they received the excess rates before June 1, 1940.

Sunday Work

As regards pay for Sunday work, the exhibitors made the following offer (subject to ratification):—

That the rate of pay for Sundays be half a day's pay up to a maximum of five hours, and afterwards overtime at the rate of time and a half, based on the basic rate as set out in the branch agreement. In arriving at the half-day's pay, the weekly wages were to be divided by six days and not by seven.

The N.A.T.K.E. representatives intimated that they were prepared to recommend this to their members for acceptance, but reserved the right to take up the question with Chester and Southport on any anomalies that might arise, or on facts that might be submitted later.

Another point raised at this meeting of the Negotiating Committee concerned the subject of grading. It was stated that in several areas, owing to war conditions, receipts of kinemas had dropped very considerably and applications for regrading might be forthcoming in the near future.

War Bonus—How Much?

That section of the report dealing with the war bonus gave rise to a long discussion, in which there was a sharp and emphatic cleavage of opinion on certain points, and this was somewhat accentuated by the Odeon war bonus agreement.

It was agreed by all parties that the rise in the cost of living figures entitled operators to an increased bonus. The only point at issue was what should it be.

One section of the Negotiating Committee argued that the Union's war bonus memorandum was not approved, but was simply accepted for submission to the branch for decision.

J. M. CANNON considered, in view of the unilateral action by Odeon, the whole question of war bonus should be referred to the General Council with a view to a national settlement being negotiated. Rates of war bonus varied throughout the country.

In view of what had happened, he did not think the branch, as an individual unit, should attempt to negotiate any further, or at least until the situation was clarified. He moved a resolution on these lines, but it was not seconded.

Don't Procrastinate!

"Let there be an end to procrastination," pleaded R. P. RUTHERFORD, chairman of the branch negotiating committee. "The General Council will simply say the matter cannot be dealt with by them, and it will be referred back to the branches."

Hi-Jack Operators

It was also mentioned that one of the clauses in the memorandum submitted gave protection against "hi-jacking" by operators. Any man whose wages had been "hi-jacked" between June and December, 1940, would not benefit from the Union's proposals.

The Negotiating Committee's recommendation concerning the rate of pay for Sunday work was approved. As regards war bonus, it is likely that the subject will be discussed at a further meeting.

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YOUR TRADE OVERLEAF →

Thanks Mr Fredman

Thanks Miss C

Penny Serenade

Columbia (American). Cert. "U." 10,789 feet.
Stars: Irene Dunne and Cary Grant.
Director: George Stevens. Release Not Fixed.

Poignantly human domestic drama reflecting lives or aspirations of nine-tenths of the kinema-going public. Superbly restrained acting artistry, directed with compellingly sincere pathos. Delicately emotional story of typical young couple, disappointment when eagerly-awaited baby is stillborn, adoption of tiny baby girl and grief and estrangement when she is torn from them, with reconciliation and happy ending. Masterful directorial analysis of young parenthood, exacting last ounce of emotional punch from vividly natural real-life incident and contretemps. Sure-fire box office winner in every sense of the word, which will ring the bell with every feminine patron and family audience from Land's End to John O'Groats.

Let there be no mistake about this offering. Here is a picture on which every astute exhibitor must go to town. In the vernacular, it is a weepy—but what a weepy! It never for an instant oversteps the border into either downright sentimentality or bathos. The stars and director are sure of themselves from the word go and, if they never miss or muff a trick in raising a real heart-throb tear or the best comedy chuckle of all—the one which springs from the feeling on the part of the audience that but for the grace of God and a Hollywood contract they might be watching themselves—they never hit below the belt. In short, this is a real story enacted by real people. It is a story which might, and probably has, happened to a vast section of every average audience, or, if it hasn't happened, it is just what the very emotional experience the maternally and paternally-inhibited minority would like to have happen to them.

It is a simple tale. Irene Dunne works in a music shop when reporter Cary Grant espies her, buys records he doesn't want, and gets to know her. On a New Year's Eve, when "You Belong to Me" was all the rage, he rushes into her party to tell her he has been given a big assignment in Japan. They marry and she rejoins him and tells him she is about to become a mother. Cary isn't so sure he likes children, but his kid will be all right. An earthquake ruins their hopes before the child is born. They squabble about adopting one, when, returning to America Cary struggles to make a go of a small town newspaper plant. They find adoption isn't so easy, there being too few children available. So they take a five week old baby girl, a baby plain, every-day and very lovable. They cherish her, experience with her to the full her little school triumphs, then have her snatched from them following a brief illness. Cary loses interest in everything, they are about to part when the adoption home rings up to say there is a little boy needing parents if they will take him.

George Stevens has welded these simple but emotionally compelling elements into a smooth, flowing and always human pattern. He plays a sequence of almost one reel showing how the adoptive parents are terrified by the fragility of their new charge, how the husband is thawed out of his obsession for a boy by the baby girl's helplessness, his stricken terror when the charge is missing for five seconds and how the unpractised mother learns mothercraft at the very capable hands of her husband's linotype operator.

Refreshingly youthful, Irene Dunne adds another laurel to her crown with her depiction of the mother's role, while Cary Grant reaches unsuspected heights of controlled-emotionalism as well as delightful comedy in the far-from-easy-to-play role of adoptive father and adoring lover. Of the support, Beulah Bondi, as a sympathetic adoption home official, and Edgar Buchanan, as a faithful friend of the family, stand out with conspicuous success.

"Penny Serenade" Rich Box Office

FINE CO-STARRING IN GRAND EMOTIONAL ENTERTAINMENT

SHOWN to the trade by Columbia yesterday—**and scheduled for an additional presentation in their own theatre to-day at 2.30 in response to the phenomenal demand for seats** — "Penny Serenade," in which Irene Dunne and Cary Grant are reunited, ranks as an unqualified box office winner of the first magnitude.

IRENE DUNNE.

Telling a heart-warming story of a young couple, their whirlwind courtship, the earthquake which robs them of their unborn child, and their happiness with an endearing ugly-duckling babe and of their second tragic loss, leading to estrangement, with new-found happiness and reconciliation as a compellingly emotional climax, the picture provides the stars with the ideal metier for their brilliant capabilities in both dramatic and comedy fields.

Reflecting the hopes, aspirations, disappointments and triumphs of every typical couple everywhere, the production is resourceful, compellingly welded together by popular song hits of the past decade.

Special bows are merited by George Stevens for his sincere direction, vivid flashes of insight and sure-fire handling of the production's unflagging emotional punch and pungency, the sum total being an offering which ranks not only as a certain winner where women are concerned, but a film which holds every promise of lasting fame as a box office history-maker everywhere it is shown.

"PENNY SERENADE"

COLUMBIA. AMERICAN. 10,789 FEET. CERT. "U."
DIRECTOR: George Stevens. LEADING PLAYERS: I
RECORDING SYSTEM: Western Electric.

Domestic drama. Tender story, adapted from best-Cheavens, of childless young couple's parental ecstasies a following on adoption of baby which dies at early age. B versatile development unfolded as memories surging up over collection of gramophone records, presenting engroc romance, spectacular earthquake sequence which occasi charming comedy of adoption scenes, hilarious ritual of ments deliciously on preciousness of charge, emotional tu for baby's continued custody, and final wracking pathos o though ending comes with promise of happiness. Mast co-stellar portrayal, vividly realistic domestic atmosphe rarely compelling blend of warm humanity, delightful w may not be denied. Outstanding general entertainmen greatest film for femininity within recent memory.

Martha Cheavens' famous novel emerges on the screen ment, human, emotional and tender. It tells of the memo up when a young wife, on the verge of parting from her records beloved by both. Thus the wife retrospectively with her Roger, their idyllic romance and later honeymoo their stillborn child following an earthquake, their adoptio America, the child's death at the age of six, and then R has precipitated the introductory impasse. It is the p adoption which re-united the couple again.

Here we have a recital of domestic joy and tribulatio life itself, and it is this quality of intimate realism whi engrossing. The early sequences are delightful in their r Japan earthquake is a remarkable bit of spectacular st warming domesticity with its blend of comedy and dram is the main entertainment plank. Memorable in particu ludes, with the husband plumping for a boy, but secreti girl, the apprehensive return home, fearful lest the baby they get there, the shocks and alarms of nocturnal feelin of the bath.

Such are the sequences to which femininity will thrill the males can remain indifferent to their affecting tug. ments of the six-year-old, proudly playing the role of play, with the promise that she will be a real angel ne prophetic, as the wracked onlooker will realise when the emotionalism, indeed, is just around the corner throug blended with the charm of happy domestic affection, a regard dominated by its precious charge.

With such a tender story and so much compelling deta the leading players register the most attractive work of for instance, as the young wife and foster-mother, is entir and charm, while Cary Grant as the husband is a finely go-lucky parenthood, whimsical as a bemused daddy, ye grief-stricken parent who pleads to the Court to be a baby.. These two players dominate the development, that Edgar Buchanan is most appealing as the husband Bondi registers sympathetically as the head of an orp

Thanks Miss Clark

"PENNY SERENADE" TRULY COLUMBIA'S GREATEST PICTURE

COLUMBIA'S eagerly awaited "Penny Serenade," claimed by them to be their greatest picture ever, was given the distinction of two special screenings yesterday, when it was simultaneously shown to the trade and to the Press prior to its season at the Regal commencing on Friday.

The company's claim proves to be no more than the simple truth, and it is indeed the greatest picture for women that any company has turned out within the past decade. A brilliant blend of delightful domestic comedy, stirring human drama and wracking emotionalism, the narrative tells of the joys and sufferings of a childless young couple who adopt a baby and lavish their all upon it until it achieves the age of six, when tragedy arrives in the child's death.

The reactions of the inexperienced young foster-parents to their precious charge will be voted enchanting by femininity, nor will the mere male be indifferent to the gay domestic comedy and its later emotional surge. The picture, then, is a "natural" for all types of patrons, but with an appeal to women which remains the ultimate throughout. And the co-stellar portrayal is no mean factor in the prevailing excellence, for Irene Dunne and Cary Grant as the young parents have never presented such brilliantly satisfying work.

"PENNY SERENADE"

COLUMBIA. AMERICAN. 10,789 FEET. CERT. "U." RELEASE: NOT FIXED.
DIRECTOR: George Stevens. LEADING PLAYERS: Irene Dunne, Cary Grant.
RECORDING SYSTEM: Western Electric.

Domestic drama. Tender story, adapted from best-seller novel by Martha Cheavens, of childless young couple's parental ecstasies and eventual black despair following on adoption of baby which dies at early age. Brilliantly unified yet finely versatile development unfolded as memories surging up when bereaved wife plays over collection of gramophone records, presenting engrossing succession of idyllic romance, spectacular earthquake sequence which occasions wife's stillborn baby, charming comedy of adoption scenes, hilarious ritual of baby welfare which comments deliciously on preciousness of charge, emotional tug of father's plea to Court for baby's continued custody, and final wracking pathos of six-year-old child's death, though ending comes with promise of happiness. Masterly direction, superlative co-stellar portrayal, vividly realistic domestic atmosphere, with entire narration rarely compelling blend of warm humanity, delightful whimsy, and heart-tug that may not be denied. Outstanding general entertainment which also registers as greatest film for femininity within recent memory.

Martha Cheavens' famous novel emerges on the screen as truly great entertainment, human, emotional and tender. It tells of the memories which come crowding up when a young wife, on the verge of parting from her husband, plays over some records beloved by both. Thus the wife retrospectively recalls her first meeting with her Roger, their idyllic romance and later honeymoon in Japan, the tragedy of their stillborn child following an earthquake, their adoption of a baby back home in America, the child's death at the age of six, and then Roger's sullen misery which has precipitated the introductory impasse. It is the promise of a little boy for adoption which re-united the couple again.

Here we have a recital of domestic joy and tribulation which holds a mirror to life itself, and it is this quality of intimate realism which makes the narration so engrossing. The early sequences are delightful in their romantic exchanges, and the Japan earthquake is a remarkable bit of spectacular staging, but it is the heart-warming domesticity with its blend of comedy and drama and emotionalism which is the main entertainment plank. Memorable in particular are the adoption interludes, with the husband plumping for a boy, but secretly enchanted with the tiny girl, the apprehensive return home, fearful lest the baby should be dropped before they get there, the shocks and alarms of nocturnal feelings, and the delightful ritual of the bath.

Such are the sequences to which femininity will thrill with delight, while few of the males can remain indifferent to their affecting tug. And then the accomplishments of the six-year-old, proudly playing the role of an "echo" in a Christmas play, with the promise that she will be a real angel next year—a promise all too prophetic, as the wracked onlooker will realise when the child has died. Poignant emotionalism, indeed, is just around the corner throughout, but ever beautifully blended with the charm of happy domestic affection, and the comedy of parental regard dominated by its precious charge.

With such a tender story and so much compelling detail, it is not surprising that the leading players register the most attractive work of their careers. Irene Dunne, for instance, as the young wife and foster-mother, is entirely irresistible in sympathy and charm, while Cary Grant as the husband is a finely versatile figure of happy-go-lucky parenthood, whimsical as a bemused daddy, yet utterly convincing as the grief-stricken parent who pleads to the Court to be allowed to keep his adopted baby. These two players dominate the development, but it should be recorded that Edgar Buchanan is most appealing as the husband's buddy, and that Beulah Bondi registers sympathetically as the head of an orphanage.

C. A. W.

Thanks Mr Rayment

Penny Serenade

Columbia. American (U). Directed by George Stevens.
Featuring Irene Dunne, Cary Grant and Beulah Bondi.
10,789 feet. Release not fixed.

INTIMATE domestic drama covering an eventful, but none the less warm and tender, decade in that most testing period in human relationship—marriage. The frustration of parenthood is the pivot of the vital, yet delicate, play; and on its wide canvas, gracefully illuminated by colourful and penetrating detail and superb direction, is a picture rich in all the fundamentals. It is its faultless composition and impeccable showmanship that place it on an unassailable box-office pedestal. Excellent general booking, a marvellous woman's picture and Roger Adams, improvident reporter, fall in love at first sight. Roger is given an assignment in Tokyo and marries Julie before he sails. After three months she joins him and discovers that she is to be a mother. Following their reunion, Roger inherits a useful sum and suggests a world tour before settling down in America. Julie wants to invest the money in their coming baby's future, but before decisions can be made there is an earthquake.

They escape, but Julie's baby is born dead and, to add to her disappointment, she learns she can never have another. Roger then invests his savings in a small-town newspaper. Without children happiness eludes them, and they eventually get a new interest in life by adopting a baby girl. However, at the crucial moment an illness threatens the daughter dies. Again childless, they are in danger of drifting apart, but at the crucial moment their adopted welfare worker mends their home with the promise of another orphan, a baby boy.

Acting.—Irene Dunne gives the finest performance of her career as Julie. Every phase of early and mature womanhood is tenderly and vitally expressed in her natural and appealing portrayal. Cary Grant has an equally difficult rôle as Roger, and he, too, emerges with flying colours. The two put heart, body and soul into the compelling narrative.

Beulah Bondi also has her moments as the understanding welfare worker, and Edgar Buchanan scores welcome laughs as a droll reporter friend.

Production.—The story does not unfold, it lives. From the opening courtship scenes onward there are a series of emotional highspots, subtly spaced and happily divorced from artifice. They are milestones in life.

So smoothly does the play glide from serenade to nursery rhyme that, paradoxically, the change in tempo steadies and stresses its human heartbeats. The culminating scenes depicting parental pride during a children's play are the greatest of their kind in pictures.

The film is one of the biggest box-office certainties—the terrific feminine angle alone justifies the claim—in the history of screen entertainment.

Points of Appeal.—Charming, tender, human and poignant story, superb direction, flawless characterisation, subtle musical accompaniment, tremendous feminine angle, irresistible emotional highspots and exceptional star values.

COLUMBIA PICTURES

Barbara Stanwyck in THE GREAT MAN'S LADY. (Paramount)

Bomber Command Epic

A.B.F.D. TO SHOW "TARGET FOR TO-NIGHT"

AN outstanding picture of the war is promised by A.B.F.D., in "Target For To-night" which opens at the Gaumont, Haymarket, and the Empire, Leicester Square, tomorrow (Friday)

This film is the story of a bombing attack on Germany. It shows for the first time in detail how a target is found and how the raid is planned and carried out.

Following the dropping of reconnaissance photographs at the secret headquarters of Bomber Command, the C.-in-C. decides the operations for the night: "Operation K—maximum effort on Kiel; in addition, one crack squadron to attack a special target, the newly discovered oil tanks at Freihausen." These orders are passed from Bomber Command to the Group Headquarters, who, in turn, pass them on to the stations.

At Millerton Aerodrome, which is providing the squadron to attack the special target, we meet the crew of the aircraft "F for Freddie," whose fortunes we follow throughout the raid. One by one the Wellingtons taxi up to the flare path to take off, and when the permission is given, roar down the runway and into the night.

The trip out is plain sailing. Over the target they circle round waiting for the first aircraft to drop the incendiaries. Then the captain of "F for Freddie" decides to go in, in a glide. The bomb-aimer guides the aircraft in and then releases the bombs. He gets a bull's-eye with his thousand-pounder. Just as the aircraft is leaving the target it is struck by a German A.A. shell and there is a moment of chaos until the captain gets everything under control. The wireless operator has been wounded and the radio put out of action. They are limping home with one engine giving trouble. But as they cross the English coast they see that fog is coming down. The captain gives the crew the alternative of baling out or trying a landing. They all decide on a landing, and so down through the thick yellow fog comes "F for Freddie," and while the ambulance and fire engines stand by for fear of a crash it makes a perfect landing.

The film ends on the routine interrogation of the crew, who give a bald and unemotional account of their attack on the target, making no mention of their difficulties.

The film opens at the Gaumont, Haymarket, and the Empire, this Friday.

Directors Praised by Shareholder

UNION CINEMAS MEETING

In the course of the annual meeting of Union Cinemas, Ltd., on Friday, a shareholder expressed appreciation of the fact that negotiations had been successfully carried through with Union Cinemas Subsidiary Properties. He paid a tribute to the work done by R. G. Simpson, the chairman and director in that matter.

Mr. Simpson stated as a result of the settlement of the negotiations the next accounts would show a reduction in the amount due to those concerns of approximately £135,000.

There was an increase in theatre earnings in certain areas which had been favoured by conditions appertaining to the war.

R. G. Simpson, who remains chairman of the company, was again elected a director, as were also his fellow-directors—Eric Lightfoot and W. D. Scrimgeour.

[The directors' statement and a review of the accounts were reported in last week's issue of the KINE.—ED.]

The Kinema as a Sound Investment

SHEFFIELD DIRECTOR IS OPTIMISTIC

OPTIMISM concerning the future of the kinema business was expressed by J. E. Skinner at the annual meeting of Central Picture Houses (Sheffield) Ltd.

"Investment in picture houses is, to my mind, a very safe and stable class of security," he said. "All investments which cater for the patronage and needs of the man in the street are strong. The businesses that cater for the multitude are more stable than those that cater for the smaller and selected classes."

The trading was just short of 8½ months, the Central Picture House having been badly damaged in the December raid. The profits earned up to that time were very satisfactory. A result of the raid in December had been to involve them in a fair amount of expenditure, otherwise the profit would have been larger. Mr. Skinner added that the damage resulted in the wiping out of the previous year's expenditure in decoration and improvements.

The usable portion of the building had been let to a firm of drapers and they would have that very substantial income until they were able to refit the Picture House and restart business. The Board had an easy mind on the prospect of an early resumption of business after the war.

Mr. Skinner moved the adoption of the balance sheet, which showed that the reserve fund stood at £16,000, and a sum of £8,310 had been written off on furnishing, seating and equipment. With the balance of £1,337 brought forward, the sum of £7,051 was available for dividend. In view of the fact that future income would be from rentals only, the directors felt it advisable to restrict the dividend this year and to carry forward a substantial balance which, with the rentals, would enable them to pay a substantial dividend as long as the war lasted. They, therefore, recommended a dividend of 6 per cent., less tax, and that the balance of £4,954 be carried forward.

Isy Graham seconded the recommendation, which was adopted.

E. Ransom Harrison was re-elected a director.

G.E.C. AT FULL CAPACITY

But Profits Are Lessened

A full report of the G.E.C. for the year to March 31 last reveals that the company, despite increased business, has made a slightly less profit.

Throughout the year the works were employed to full capacity, but trading profits, after providing for E.P.T., were slightly lower at £1,722,643, against £1,892,994.

Depreciation took £444,598, against £395,442, nothing was charged for special depreciation, against £100,000, and war contingencies required £50,000, against nil. This brought the net profit down from £1,330,157 to £1,153,668. There is a transfer of £650,000, against £540,000, to Income Tax reserve, general reserve gets nil, against £100,000, and after covering a total depreciation of 17½ per cent., against 20 per cent., on the ordinary stock, the sum of £812,791 is carried forward, against £811,931 brought in.

The directors state that the company's works have been employed to full capacity. A large volume of orders has been received, leaving the order book at the close of the year in a strong position. The export business has been maintained at a high level and all the overseas companies have shown good results.

The expansion of the company's activities is shown in the items "Debtors" and "Stock." The additional finance required having been provided by a further loan of £1,000,000 on the same terms as the loan reported in last year's accounts.

Denman Street Trust

2 PER CENT. INTERIM DIVIDEND

At a board meeting of the Denman Street Trust held on Tuesday last, an interim dividend of 2 per cent. actual (same), less income tax at 10s. in the £, in respect of the year to December 31, 1941, was declared. Date of payment to be August 2, 1941.

The books of the company will be closed from July 26 to August 2 inclusive for the preparation of such dividend.

DUFAY-CHROMEX WEATHERS THE STORM

Demettre Daponte, Managing Director of Dufay-Chromex

NEW PRODUCTS BRING PROMISE OF POST-WAR PROSPERITY

AT the annual meeting of Dufay-Chromex last Thursday, Lord Mottistone revealed that the company has been rescued from almost certain extinction—owing to the war—by the enterprise and adaptability of the management. The company has, moreover, by its efforts placed itself on what may be a much firmer foundation for a new phase of prosperity after the war.

Lord Mottistone stated that before the war broke out the ordinary prospects of the company were good, but that the outbreak of hostilities was disastrous.

"Not only was amateur photography, almost entirely brought to an end," he said, "but the supply of the greater part of our raw material was restricted.

"It seemed as though results for our company might well be fatal."

New Products

He then praised the technical skill of the staff and the enterprise and resource of the managing director, D. Daponte.

The policy of developing new products has had very satisfactory results, not yet reflected in the accounts.

The company had produced an unsplinterable glass substitute named "Dufayglass," a safety material which was being used by many borough councils and large works.

Since output started in June, 1940, more than 1,200 miles of this product had been produced.

Another new development, the "Dufay-record," was also referred to. This system, which has just been put on the market, provides for the recording at good speed of any document, accounts, deeds, record cards, etc. These are photographed on standard film by a special camera. As many copies as are required can be made by enlarging on a continuous paper roll 3¼ in. wide. This is done by a special printing machine designed and made by the company.

The advantage is claimed that it makes available a readable record in an extremely compact form. It differs from other recording methods in that it provides a record on paper of the document photographed. Although this development has only just been completed, Lord Mottistone said that the company has already received substantial demands.

"Weathered the Storm"

On the financial side, Lord Mottistone said he thought the company had "weathered the storm," although this result had not been obtained without the most drastic economies. Overheads had been reduced by over 50 per cent., and that the directors had received no remuneration whatever for the last two years.

Although the war had severely curtailed the company's activity in the sphere of coloured photography for the private photographer and the kinematograph world, this phase was not being neglected.

Sir P. Malcolm Stewart, a shareholder, congratulated Lord Mottistone, the management and the staff for their work, and was supported by Dr. Moon, in a hearty vote of thanks.

The cost of the new developments have been written off, resulting in a loss of £57,327, and raising the total debit balance to £279,149.

A BRISK DEMAND FOR KINEMA SHARES

INTEREST in the kinema share market continued at a high level during the past week.

For the first time for a very considerable period there were no downward movements on balance.

Fanned by the interest in the A.B.P.C. Group a demand sprang up for Gaumont-British issues. The 10s. ordinary advanced 7¼d. to 2s. 3d., the "A" ordinary 1¼d. to 10¼d., the preference 7¼d. to 9s. 9d., and the debentures 30s. to £74.

A.B.P.C. ordinary attained 8s., a further gain of 1¼d., while the 5 per cent. debentures rose £1 to £86.

African Theatres continued in demand, rising from 34s. to 35s., while A.P.P.H. ordinary added 7¼d. at 5s. 7¼d.

In anticipation of satisfactory accounts and the possibility of a dividend, British Lion appreciated from 4s. 3d. to 4s. 9d.

General Theatres debentures gained £1 at £66.

Moss Empire issues recovered, the ordinary from 15s. to 15s. 7½d., and the preference from 12s. 6d. to 13s. 9d.

The P.C.T. group was quieter with the exception of the preferred ordinary, which were 6d. better at 12s. 3d.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord.	34/-	35/-	+ 1/-
Assoc. Brit. Pic. Corp., 5/- Ord.	7/10½	8/-	+ -/1½
" 6% Pref.	16/-	16/1½	+ -/1½
" 5% Debs.	£95	£96	+ £1
A.P.P.H. Ord.	5/-	5/7½	+ -/7½
Baird Tele. 20% Pref. Ord. 2/6	-/3	-/3	—
" Defd. Ord. 2/6	-/3	-/3	—
Brit. & Dom. Films £1	-/2	-/2	—
Brit. Lion Pref. Ord.	4/3	4/9	+ -/6
Capital & Prov. News. 5/-	-/6	-/6	—
Gaumont-British Ord. 10/-	1/7½	2/3	+ -/7½
" "A" Ord.	-/9	-/10½	+ -/1½
" 5½% 1st Pref.	9/1½	9/9	+ -/7½
" 4½% New Debs.	£72½	£74	+ £1½
General The. Pref.	2/3	2/3	—
" 6½% 1st Mort. Deb.	£65	£66	+ £1
Mme. Tussaud New 1/- Def.	-/2½	-/2½	—
" £1 Prefd. Ord.	2/9	2/9	—
Moss Empires £1 Ord.	15/-xd	15/7½	+ -/7½
" £1 Cum. Pref.	12/6	13/9	+ 1/3
Odeon 5/- Ord.	5/3	5/3	—
Odeon 6% Pref.	11/7½	11/7½	—
Odeon 5% Debs.	£72½	£72½	—
P.C.T. 7½% Ptg. Pref. Ord.	11/9	12/3	+ -/6
" Cum. "A" Pref. £1	19/4½	19/4½	—
" "B" "	16/6	16/6	—
" Const. 7% Pref.	20/-	20/-	—
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	-/7½	-/9	+ -/1½
Twentieth Cent. 6% Pref.	-/3	-/3	—
Union Cinemas Ord.	-/2½	-/2½	—
" 1st Pref.	2/6	2/6	—
" 2nd Pref.	1/3	1/3	—

£1 shares unless otherwise stated. • Nominal.

MAJESTIC THEATRES DIVIDEND

Shareholders of Majestic Theatres Corporation are to receive no final dividend for the year to March 31 last.

This means that the full payment for the year will be 4 per cent., as compared with 8 per cent. for the three preceding years.

FORGETFUL PATRONS

Things Audiences Forget

Many examples of the forgetfulness of his patrons were supported by A. R. Plumley, manager of the Forum Kinema, Bath, in a recent Press interview. At one period the management's lost property department had an accumulation of over 300 handkerchiefs. Doubtless rationing will prevent a recurrence of such an accumulation.

An amusing but perfectly understandable sequel to a rainy day was that three umbrellas were left in the kinema, but the next morning twelve hopeful owners arrived to claim their missing property!

Gas masks, identity cards, and Service passes are among the articles of topical interest found in this kinema at closing time. A pair of navvy's boots, heavily coated with mud, was a rather surprising find; but the owner had beyond doubt changed into a lighter pair to see the show in greater comfort.

Mr. Plumley's London experience as a kinema manager, however, gave him his most weird experience. It was discovered one evening that a man had died during a "show." To avoid disclosing the tragic happening to the crowd of departing patrons, the staff administered first aid, as if the man had merely fainted.

Company Notes and News

MORTGAGES AND CHARGES

Associated Cinema Properties, Ltd., 30-31, Golden Square, W.1.—Charge (by way of additional security) on 205, Shoreditch High Street; Savoy Cinema and car park adjoining Holloway Road, Islington; and land and buildings at Camberwell Road and Medlar Street, Camberwell, with plant and machinery, etc., dated June 11, 1941, to secure £2,950,000 debentures, secured by seven debentures dated January 31, 1935; March 29, 1935; October 25, 1935; November 13, 1935; October 9, 1936; May 24, 1937; and November 12, 1937. Holders: Branch Nominees, Ltd.

Odeon Theatres, Ltd., 55-6, Pall Mall, S.W.1.—Charge on leasehold property known as Odeon Cinema, Cambridge Street, and New Street, Aylesbury, with plant and machinery, dated June 20, 1941 (supplemental to trust deed dated December 31, 1937, securing £1,800,000 5 per cent. first mortgage debenture stock). Holders: Eagle Star Insurance Co., Ltd.

John Corfield Productions, Ltd., London, W.1.—Two charges on (1) the company's undertaking and property, present and future, including uncalled capital, and (2) all moneys due to the company under an agreement with General Film Producers, Ltd., for distribution of a film "He Found a Star," dated June 11 and June 26, 1941, respectively, each securing all moneys due or to become due from the company to National Provincial Bank, Ltd.

SATISFACTIONS

Kent and Associated Cinemas, Ltd., Premier House, 150, Southampton Row, W.C.1.—Satisfaction to the extent of £5,000 on April 18, 1941, of debenture dated February 20, 1939, and registered February 22, 1939.

Westminster Screen Rights, Ltd., Victoria House, Hoghton Street, Southport.—Satisfaction to the extent of £500 on June 30, 1941, of debentures registered November 22, 1932.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Brinsdale Cinema, Ltd., 133, Fenchurch Street, E.C.3.—Robert M. Butler, C.A., of 136, Fenchurch Street, E.C.3, was appointed Receiver on June 30, 1941, under powers contained in debenture dated December 16, 1937.

Palace (Rugby), Ltd., 232, Great Portland Street, W.1.—E. Adams, of 31, High Street, Arundel, ceased to act as Receiver or Manager on June 29, 1941.

Mrs. J. Lyons, who manages the Picture House, Derby, has left the Queen Mary Home. She is convalescing at the seaside following a recent attack of pneumonia.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Cowboy and the Blonde, The (20th Century-Fox) American.	67 min. (U)	Mary Beth Hughes, George Montgomery, Alan Mowbray. ...	Romantic comedy of a cowboy in a film studio, not markedly original in plot, but set against intriguing backgrounds, with romantic and comic aspects well blended, and sterling performances by an attractive cast.	**Very good supporting booking. Nothing to harm youngsters.**
Dead Men Tell ... ... (20th Century-Fox)—American.	60 min. (A)	Sidney Toler, ... Sheila Ryan, Robert Weldon.	"Whodunnit" murder mystery comedy melodrama with a treasure-ship background. Story involved, teamwork resourceful, acting colourful and surface action versatile.	**Safe programmer for the masses. Nothing to harm youngsters.**
†Fantasia ... ... (RKO-Radio)—American	125 min.(U)		Spectacular musical fantasy, photographed in Technicolor, giving inimitable Walt Disney visual interpretation of classical music. Drawings marvellous, musical accompaniment superb, and colour photography impeccable.	**Excellent novelty booking. Great for the family.**
***Forty Thousand Horsemen (G.F.D.-Universal)— Australian.**	89 min. (A)	Grant Taylor ... Betty Bryant, Chips Rafferty.	Spectacular Great War adventure melodrama describing the success of the Anzacs in the Middle East in the last war. Story outline authentic, comedy and romantic relief popular, acting convincing and thrills spectacular.	**Excellent general booking. Great for the family.**
King of the Zombies ... (Pathe)—American.	65 min. (A)	Dick Purcell, ... Manton Moreland.	Espionage adventure melodrama with an eerie island setting. Story holding, acting good and comedy relief great. Climax breathtaking.	**Cast-iron booking for the industrial masses. Not for children.**
Kiss the Boys Good-bye ... (Paramount)—American.	84 min. (U)	Don Ameche, ... Mary Martin, Oscar Levant.	Bright satire on stage life with music and song. Story amusing, teamwork versatile, dialogue smart, staging elegant and direction resourceful.	**Gay, light entertainment of universal appeal. Safe for the family.**
Love Crazy ... ... (M-G-M)—American.	99 min. (A)	William Powell, ... Myrna Loy, Jack Carson.	Crazy comedy turning on the antics of a husband who pretends to be barmy to keep his wife. Comedy versatile, teamwork smooth and staging excellent.	**Excellent comedy for the crowd. Nothing to harm youngsters.**
Model Wife ... ... (G.F.D.-Universal)— American.	78 min. (A)	Joan Blondell, ... Dick Powell, Charlie Ruggles.	"Married but Single" romantic comedy presented on popular lines. Story neat, by-play human, teamwork natural and climax exhilarating. Feminine appeal obvious.	**Excellent light booking. Nothing to harm youngsters.**
My Life is Yours ... ... (M-G-M)—American.	78 min. (A)	Lew Ayres, ... Lionel Barrymore Laraine Day.	Medico romantic comedy melodrama, the latest of the popular Kildare series. Story ingenious, acting good, asides popular and treatment resourceful.	**First-rate general booking. Nothing to harm youngsters.**
***My Wife's Family ... ... (Pathe)—British.**	81 min. (A)	Charlie Clapham, ... John Warwick, Patricia Roc.	Domestic frolic adapted from the stage success. Teamwork good, quips bright and staging pleasant.	**Good comedy booking for the masses. Nothing to harm youngsters.**
***Oh, Daddy ... ... (Exclusive)—British.**	65 min. (A)	Leslie Henson, ... Frances Day, Robertson Hare.	Broad, farcical comedy extravaganza, staged on ambitious lines. Story conventional but amusing. Great work by star, adequate support and bright tunes. First reviewed in KINE, February 14,1935.	**Good comedy reissue for the masses. Safe for youngsters.**
***Penn of Pennsylvania ... (Anglo-American)—British.**	85 min. (A)	Clifford Evans ... Deborah Kerr, Dennis Arundell.	Spectacular period romantic drama, taking the form of a biography of William Penn, the English Quaker. Treatment a little heavy, but acting sincere and production values big.	**Impressive historical romance particularly for good and high-class halls. Safe for the family.**
Ride on Vaquero ... ... (20th Century-Fox)— American.	63 min. (A)	Cesar Romero, ... Mary Beth Hughes, Chris Pin Martin.	Period outdoor comedy drama, the latest and best of the popular Cisco Kid series. Story vital and intriguing, teamwork good, twists exciting and embellishments colourful.	**Very good popular booking. Nothing to harm youngsters.**
Roar of the Press ... ... (Pathe)—American.	70 min. (A)	Wallace Ford, ... Jean Parker, Jed Prouty.	Breezy newspaper marital comedy melodrama. Story good, light relief snappy, espionage asides topical, teamwork good and thrills realistic.	**Very good programmer. Nothing to harm youngsters.**
Scattergood Pulls the Strings... (RKO-Radio)—American.	66 min. (U)	Guy Kibbee, ... Bobs Watson, Susan Peters.	Simple, small-town comedy drama, the second of the Scattergood series. Story human, acting natural, embellishments popular and atmosphere refreshing.	**Agreeable two-feature programme proposition for the family and youngsters.**
Scotland Yard ... ... (20th Century-Fox)—American.	65 min. (U)	John Loder, ... Nancy Kelly, Edmund Gwenn.	Romantic crime melodrama with a regeneration theme. Masquerade story fantastic, and London atmosphere even more incredible. Appeal very limited.	**Supporting proposition for the uncritical only. Nothing to harm youngsters.**
Tall, Dark and Handsome ... (20th Century-Fox)—American.	78 min. (A)	Cesar Romero ... ... Virginia Gilmore ...	An out-of-the-rut gangster story, well acted and spiced with very bright dialtogue.	**Very good gangster drama. Not for juveniles.**
Woman's Face, A ... ... (M-G-M)—American.	106 min. (A)	Joan Crawford, ... Melvyn Douglas, Conrad Veidt.	Strong psychological melodrama of terrific comprehensiveness. Acting arresting and versatile, staging effective, feminine angle strong and climax terrific.	**Outstanding melodramatic booking. Definitely not for youngsters.**
***You're the Doctor ... ... (Sherwood)—British.**	67 min. (U)	Barry K. Barnes, ... Googie Withers.	Romantic comedy combining lively story values with versatile action. Originally reviewed in KINE. of October 20th, 1938.	**Attractive light booking for the masses and the family.**

*** A British Picture. † In Colour.**

REVIEWS FOR SHOWMEN

Fantasia

RKO-Radio. American (U). Directed by Walt Disney. Photographed in Technicolor. 11,250 feet approximately. Release not fixed.

SPECTACULAR musical fantasy, photographed in superb Technicolor, describing the effects of good music on the imaginations of Walt Disney and his merry, impish band of draftsmen. The moods of the orchestral programme are in the main more serious than the flights of fancy they evoke. Mickey Mouse is, for instance, more often than not the obvious architect of the many graceful, garish, and laughable, if naïve, pictorial representations and gyrations.

The fact that the cartooning of the classics is less highbrow than the classics themselves, should not, however, seriously impair the picture's appeal. With all its odd inconsistencies and occasional pretentiousness it nevertheless succeeds through the breath-taking brilliance of its drawings, in happily acquainting the masses with the alphabet of good music.

As for the tutored music lover, his wants are amply served by Leopold Stokowski and his orchestra. He can also share in the fun if he so desires. And he will!

A screen novelty that can serve two masters is an inspired experiment. One that also has irresistible box-office credentials—Walt Disney is a name to conjure with—is the complete answer to the showman's dream of something different. Excellent novelty booking, particularly for good and high-class halls.

Production.—The opening, depicting members of an orchestra taking their seats and tuning up, is effective in its lighting. The first item, "Toccata and Fugue in D Minor," by Bach, also depends on impressionistic lighting for its visual interpretation, but the wizard hand of Disney is restrained and its point is obscure.

"The Nutcracker Suite," by Tchaikovsky, is item number two, and in this Disney is seen at his popular best. The melody hints at fairyland, and the drawings infallibly catch the mood.

"The Sorcerer's Apprentice," by Paul Dukas, is actually interpreted by Mickey Mouse. Here again Walt Disney expresses perfectly the theme of the music and his own genius.

"Rite of Spring," by Igor Stravinsky, is item number four, and in this Disney falls back on the "Lost World" for his inspiration. The draftsmanship is a little heavy, but nevertheless unique. There is an interval of fifteen minutes.

At the resumption there is a brilliant aside introduced by Deems Taylor, the compère, showing a sensitive sound track's reactions to many instruments. The musical programme is resumed with "The Pastoral Symphony," by Beethoven. In this Disney borrows his characters from mythology. The effect is irresistible.

"The Dance of the Hours," by Ponchielli is, in our opinion, the most brilliant of them all. Disney introduces ostriches, hippopotami, elephants and alligators to ballet. The conception is terrific.

Lastly, the "Night on Bald Mountain," by Modeste Moussorgsky, and "Ave Maria," by Franz Schubert, are merged. The idea obviously is to emphasise the triumph of the sacred over the profane, but although the drawings are clever the text is obscure.

The musical programme is superbly rendered by Leopold Stokowski and his orchestra, and there has never been finer recording. Deems Taylor provides instructive introductory commentary, but his humour is a trifle laboured.

It will be observed that some items display greater imagination than others, but also that the draftsmanship and animation are at all times brilliant.

There is, of course, the possibility that some will find that the music detracts from the drawings, and others that the drawings detract from the music. A great many more may prefer Disney in smaller doses, but none will deny that the film is a courageous and brilliant experiment. Its novelty values and the tremendous popularity of Disney by themselves make it an irresistible box-office proposition for the better-class halls and a by no means wild speculation for others. Controversy will make certain that it "beats the band."

Points of Appeal.—Clever idea, brilliant technical execution, superb musical accompaniment, intriguing title, terrific pull by discussion, obvious exploitation values and immense popularity of Disney.

The Cowboy and the Blonde

20th Century-Fox. American (U). Directed by Ray McCarey. Featuring Mary Beth Hughes, George Montgomery and Alan Mowbray. 6,111 feet. Release not fixed.

ROMANTIC comedy of a cowboy who is signed up by a Hollywood company, antagonises and then tames a shrewish feminine star and, after many manufactured mishaps, ends with her safely in his arms. Though the story is far from original, the backstage studio setting gives it an attractively piquant flavour, while the comic and romantic aspects are neatly blended.

George Montgomery, playing his first important rôle as the hero, is a new discovery of whom 20th Century-Fox expect great things; and on his showing in this film they may well be justified. Altogether a very good supporting booking.

Story.—Lank Garrett, a star rodeo cowboy, is signed up by Phineas Johnson, boss of Consolidated Pictures. He arrives at the studio for a screen test and falls foul of temperamental Crystal Wayne, but soon begins to interest her in a much more tender way. Crystal, unfortunately, is Johnson's girl-friend and, when she helps Lank in a screen test, Johnson discovers that the two are attracted to each other.

Through misunderstanding an overheard conversation, Lank believes that Crystal is not sincere in her protestations of love for him. He goes back to his ranch; Crystal follows; there are further complications before their romance is finally, but quite satisfactorily, straightened out.

Acting.—George Montgomery more than looks the part of the cowboy hero and acts with self-confidence and appeal; Mary Beth Hughes is very successful in contrasting the temperamental and tender aspects of Crystal's character; Alan Mowbray, John Miljan, Robert Conway, Richard Lane and Fuzzy Knight head a strong supporting cast in which comedy is well represented.

Production.—The film makes the most of the obvious opportunity for taking the audience behind the scenes in a big film studio, but never lets this "rubber-necking" hold up the progress of the story. The plot becomes a little needlessly repetitive towards the end, when the final reconciliation is practically a dead certainty, but for the most part holds the interest with a skilful blend of heart-interest and laughs.

The excellent work of the acting team, together with the behind-the-scenes interest already mentioned, serve to keep the entertainment value at a high standard throughout.

Points of Appeal.—Intriguing setting, popular story, abundance of both comedy and romance, fine teamwork, attractive stars and title.

My Wife's Family

Pathé. British (A). Directed by Walter C. Mycroft. Featuring Charlie Clapham, John Warwick and Patricia Roc. 7,397 feet. Release not fixed.

DOMESTIC frolic, adapted from the persistent stage success, describing a young naval officer's bamboozling of a nosey, garrulous mother-in-law. The story is the father of farce, but its grey hairs do not impair its vitality. Enthusiastically acted by John Warwick, Wylie Watson, Margaret Scudamore and, above all, Charlie Clapham, it punctuates its ample footage with many laughs. Incidentally, the staging is well up to standard.

Good light booking for the suburban and provincial masses.

Story.—Jack Gay, a young naval officer, plans a happy leave with his attractive wife, Peggy, but his hopes are dashed by the arrival of Mrs. Bagshot, Peggy's interfering mother. Willie, Peggy's army officer brother, and Sally, Peggy's maid, are secretly married. They have a baby, which is later parked in the Gay's summerhouse. Jack has a baby grand piano for Peggy stored in the same place.

The baby and the baby grand get mixed up in the course of conversation and Mrs. Bagshot's vivid imagination gets to work. Dr. Knott, a travelling medicine man employed by Jack to clean up the piano, gets involved in the domestic mix-up. Things are not easily straightened out, but in the end Dr. Knott, Jack, and Noah, Mrs. Bagshot's henpecked husband, have a couple and alcohol gives them the courage to tell Mrs. Bagshot where to get off.

Acting.—John Warwick, Wylie Watson and Margaret Scudamore make the most of their chances as Jack, Noah and Mrs. Bagshot, and Charlie Clapham effectively embellishes the humour with his asinine drolleries. Patricia Roc, Peggy Bryan, Chili Bouchier, Leslie Fuller and Wally Patch make a good supporting team.

Production.—Strictly speaking, the picture is a photographed stage play—it depends entirely on dialogue, or rather innuendos, for its laughs, but its limited locale does not seriously restrict the appeal of its humour. Eager and resourceful teamwork allows it to move quite rapidly in small circles.

Artistic staging adds immeasurably to the effect of the whole. So does snappy dialogue. It is perhaps a little on the long side, but with quota product at a premium few will cavil at its extra footage. Title and star values can be added to its box-office account.

Points of Appeal.—Amusing, evergreen plot, resourceful cast, bright quips, pleasant technical presentation, popular cast and good title.

REVIEWS—continued on page 23

THE GUN

A FEATURE SHORT

A BRITISH PARAMOUNT NEWS
Production with THE ADMIRALTY

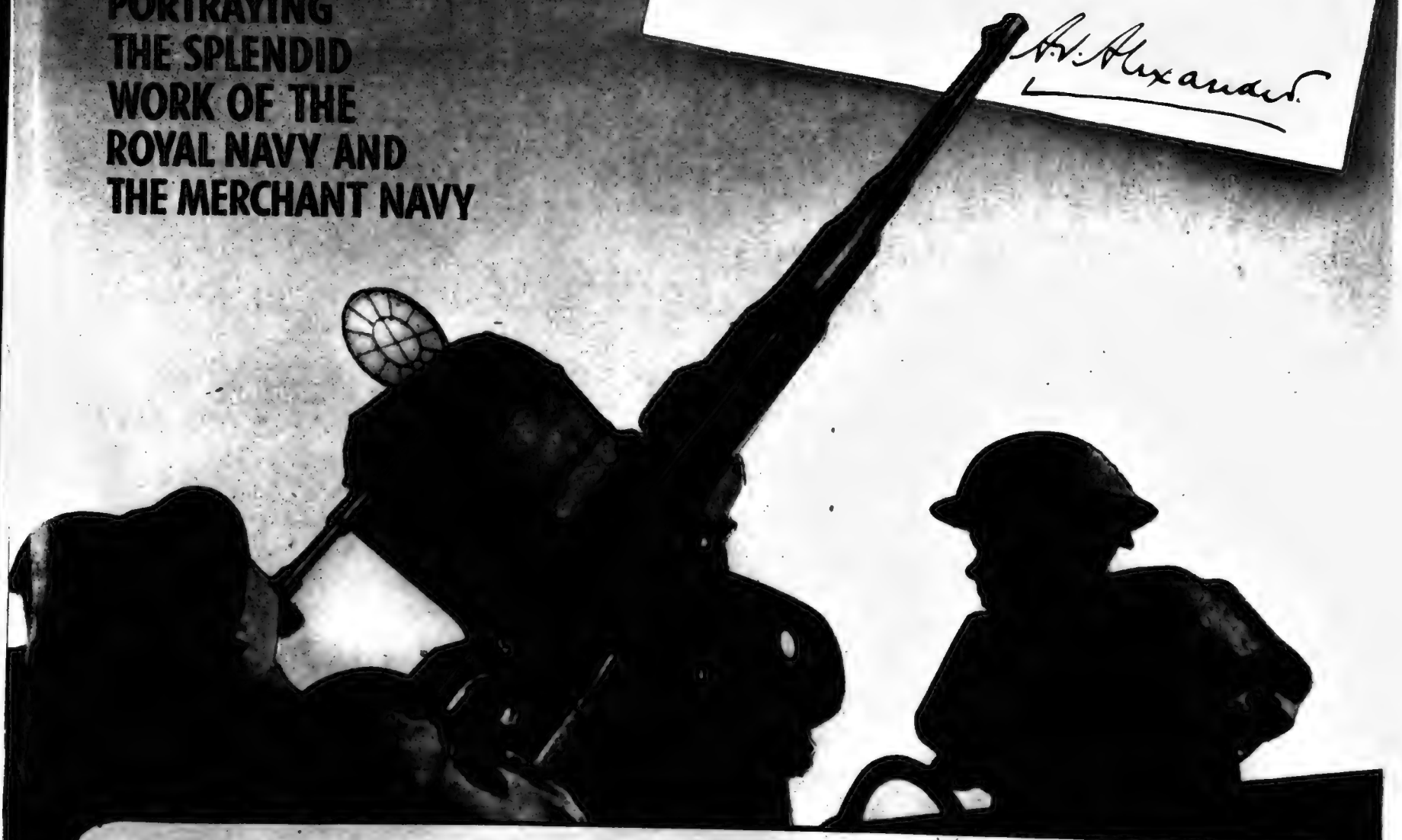
Directed and Produced by
G. THOMAS CUMMINS

AN AUTHENTIC DRAMATIC EPISODE GRAPHICALLY PORTRAYING THE SPLENDID WORK OF THE ROYAL NAVY AND THE MERCHANT NAVY

FOREWORD BY THE FIRST LORD

This film was made to show American workers the stress to which our men and our ships are daily subjected. For this reason, I think you should all see it too.

A. V. Alexander



"A fine Picture. I recommend it." Says Ernest Betts, *Sunday Express.*

KINEMATOGRAPH WEEKLY
July 24 1930

Anna NE

SUNNY

WITH

RAY BOLGER
JOHN CARROLL
EDWARD EVERETT HORTON
FRIEDA INESCORT · HELEN WESTLEY
AND THE HARTMANS

Music by JEROME KERN

PRODUCED AND DIRECTED BY **HERBERT WILCOX**

SCREEN PLAY BY SIG HERZIG — FROM THE MUSICAL COMEDY-"SUNNY"
BOOKS AND LYRICS BY OTTO HARBACH AND OSCAR HAMMERSTEIN II

ROMANCE that steals your heart away. TUNE HITS to make you dream all day. LAUGHTER and dancing to make you gay. Presenting the swingiest song hits ever written by JEROME KERN.

LONDON TRADE SHOW: CAMBRIDGE THEATRE, TO-DAY, THURSDAY, JULY 24, at 2.30 p.m.

PROVINCIAL TRADE SHOWS:

CARDIFF	Empire	Wed., July 30th	10.45 a.m.	SHEFFIELD	Regent	Wed., July 30th	10.45 a.m.
BIRMINGHAM	West End	do.	do.	LIVERPOOL	Trocadero	do.	do.
NOTTINGHAM	Hippodrome	do.	do.	MANCHESTER	Gaumont	do.	do.
LEEDS	Scala	do.	do.	NEWCASTLE	Queens	do.	do.

GLASGOW, Picture House, Wed., July 30th, 10.45 a.m.

RADIO PICTURES
RECORDED BY R.C.A. PHOTOPHONE SYSTEM

ARISE, MY LOVE!
THE LADY EVE!
ROAD TO ZANZIBAR!
and NOW PARAMOUNT'S
LATEST COMEDY THUNDERBOLT!

Excellent popular entertainment—Cinema.

REVIEWS—continued from page 18

Penn of Pennsylvania

Anglo-American. British (A). Directed by Lance Comfort. Featuring Clifford Evans, Deborah Kerr and Dennis Arundell. 7,650 feet. Release not fixed.

SPECTACULAR period romantic drama, illustrating in smooth chronological sequence salient episodes in the life of William Penn, the English Quaker who gave his name to one of the original thirteen American States and his energies and all that he held dear to the establishment of spiritual freedom for his fellow-man. History is recaptured faithfully, the staging is ambitious, and biography is held in profound and purposeful perspective, but it is all a little too cold to conform fully to the demands of popular entertainment.

Nevertheless, star values—Clifford Evans and Deborah Kerr, fresh from their triumph in "Love on the Dole," fill the leading rôles—help to emboss the history lesson with no little bo-office appeal. Impressive historical romance, particularly for good- and high-class halls.

Story.—William Penn, son of a famous admiral, renounces his birthright in the 1660's to join the Quaker movement. He preaches freedom of thought, action and speech for all men, but his views are not approved by the authorities and he is arrested. King Charles II offers him his freedom on condition that he changes his views, but he prefers to stand trial. The jury acquit him of a political offence, but the judges override the verdict and throw him in jail, and the jurymen, too. King Charles later orders their release and, at the same time, vindicates the jury system. Penn then marries Gulielma Springett, a cultured admirer of him and his cause.

Penn's father had lent King Charles a considerable amount of money, and on the father's death the King repays Penn with a grant of land in America. He and his fellow-Quakers start to build a colony in the New World. Penn returns to England to settle border disputes and finds Gulielma dying. Her death temporarily destroys Penn's faith and hopes, but he eventually returns to America and, after signing a peace pact with the Indians, founds the free colony known as Pennsylvania.

Acting.—Clifford Evans acts sincerely and is word-perfect as William Penn, if his performance is a little lacking in fire. Deborah Kerr is a subdued Gulielma. There is a very powerful supporting cast.

Production.—The real life story covers a number of impressive historical landmarks—the significant early trial sequence is a good example—and spiritual momentum is maintained, but its sense of drama is less sure than its detail. Put another way, flesh and blood appeal is frequently deposed by over-developed pamphleteering. Its text-book complex tends to restrict its human angle, but within its limits it has considerable significance. Thought-provoking is the word for it.

Star values and its Anglo-American angle provide valuable exploitation machinery. It is a worthy British production.

Points of Appeal.—Interesting story, painstaking treatment, sincere acting, very good production qualities, first-class acting.

Love Crazy

M-G-M. American (A). Directed by Jack Conway. Featuring William Powell, Myrna Loy, and Jack Carson. 8,879 feet. Release not fixed.

CRAZY marital comedy concerning the extravagant tomfoolery of a married man who feigns madness to stay divorce proceedings entered by his idolised wife. The story opens in a polished satirical vein, quickly switches to sheer slapstick and finishes up under the exuberant banner of "Charley's Aunt." Each phase has its own particular brand of humour, and the clever, resourceful co-stars and principal players see that the insane banquet is snappily served. Production qualities are no less generous. It will panic the ninepennies. It won't do so badly with the stallites, either. In both cases star and title values guarantee houseful boards. Excellent comedy booking for the crowd.

Story.—Steve and Susan Ireland, a married couple, have their fourth anniversary celebration spoiled by the unexpected arrival of Susan's mother. Mother-in-law falls and injures her ankle, and Susan has to leave Steve to meet an aunt. Isobel Grayson, one of Steve's former flames, picks him up, and they spend a few innocent hours drinking. Susan refuses to believe the truth when she returns, and sues for a divorce.

Circumstances are against Steve, and his only hope is to play for time. This he does by posing as a lunatic. An examination by the lunacy board follows, and to his astonishment he is certified insane, and placed in a home. Meanwhile, Ward Willoughby, an eligible bachelor, wastes no time in playing up to Susan. Eventually Steve escapes and makes for his own apartment. Susan takes pity on him, and he evades the police and pulls a fast one on Willoughby by posing as his own sister.

Acting.—William Powell makes a very amusing lunatic, and an even funnier "dame." There is no limit to his versatility. Myrna Loy is provocative, and retains poise in all circumstances as the uncompromising Susan, and Gail Patrick, Jack Carson, Florence Bates, and Sidney Blackmer give the co-stars first-rate support.

Production.—It is no good trying to analyse this comedy. It was never meant to make sense, and it doesn't. What's more, it may not amuse all the customers all the time. Some may prefer the satirical sequences to the slapstick. Some may shy at humour at the expense of the mentally deficient. Others may prefer the exuberant female masquerade—and this is where the masses come in—but whatever the form of humour expressed it is marvellously put over by the irresistible co-stars. The dialogue, too, meets every demand, and the staging is de luxe. Barmy? Yes, but overwhelmingly box-office.

Points of Appeal.—Crazy story, great fooling by William Powell, resourceful direction, excellent technical presentation, snappy dialogue, sly feminine angle, catchy title, and box-office stars.

Model Wife

General F.D.-Universal. American (A). Directed by Lee Jason. Featuring Joan Blondell, Dick Powell, and Charlie Ruggles. 7,020 feet. Release not fixed.

"MARRIED but Single" romantic comedy concerning the connubial problems of a young couple working for the same firm who marry against the house rule, but, nevertheless, resolve to keep their union a secret until such time as they can afford an addition to their family. The demands of business soon cast a shadow over their domestic bliss, but a hectic change of heart on the part of their autocratic employer eventually brings happiness.

Joan Blondell and Dick Powell extract every ounce of human interest as well as humour from the neatly contrived plot, and they are ably supported in their good work by Lucile Watson, Lee Bowman, and Charles Ruggles. The direction is no less resourceful than the acting. The atmosphere, too, displays nice balance. Excellent light booking, a box-office certainty for the woman fan.

Story.—Gloria Chambers, secretary to Mrs. J. J. Benson, autocratic proprietress of a fashionable emporium, and Fred Chambers, the firm's publicity expert, are husband and wife, but their marriage has to be kept a secret because Mrs. Benson refuses to employ married women. Gloria and Fred save up for the day when Fred's income will support an addition to the family, but their efforts fail to amount to much. To complicate matters, Ralph, Mrs. Benson's playboy son, is given a job by his mother, and falls for Gloria, but she dare not tell him she is married.

Before long Fred finds the position impossible, and he and Milo Everett, the browbeaten manager, kick over the traces. Meanwhile, Mrs. Benson learns that Ralph is in love with Gloria, and that romance has made a better man of him. Her gratitude compels her to make things easy for Gloria and Fred when she learns of their marriage.

Acting.—Joan Blondell is natural and provocative as Gloria. She also retains her sex appeal. Dick Powell has an easy way with him as Fred, and Lee Bowman registers in contrast as Ralph. Lucile Watson is responsible for a flawless cameo as the autocratic yet understanding Mrs. Benson. Charlie Ruggles also has a moment or two as the browbeaten Everett.

Production.—The story opens well, fundamentals are quickly established; it falters a little during the middle stages, but soon rallies to an exhilarating and highly satisfactory climax. But even during the few brief moments of hesitation it never lets go of feminine appeal. The plugging of the "maternal longing" angle is particularly shrewd and human. So is much of the domestic detail. In its entirety, the picture is a woman's comedy of universal appeal. A good title and obvious star values complete its irresistible box-office address.

Points of Appeal.—Human and humorous story, good atmospheric contrast, natural acting, smooth dialogue, terrific feminine angle, good title and box-office stars.

Tall, Dark and Handsome

20th Century-Fox. American (A). Directed by H. Bruce Humberstone. Featuring Cesar Romero and Virginia Gilmore. 7,060 feet. Release date not fixed.

THERE'S a new slant on gangster pictures in this very entertaining and well-acted film. The gangster hero turns out not to be a killer at all—he just imprisons any of his rival's men and lets everybody believe they have been "bumped off."

The plot is well developed, has a strong romantic angle and is full of good lines. Also, the picture is noteworthy for its convincing characterisation. Any hall should find it a successful top-line feature.

Story.—Shep Morrison, gangster, falls for shop assistant Judy, and engages her as a nurse for his children. Actually he has not got any, but hurriedly imports one, a little tough. Judy soon finds out that Shep is a gangster when his rival, Pretty Willie, pays him a professional visit. Willie falls for Judy, whom Shep puts into his cabaret show, and this leads to a show-down between the pair.

Willie takes Shep for a ride, but his gunmen, detailed to shoot him, let him go because he had previously spared their lives and only imprisoned them. Shep gets his own back by ingeniously framing Willie for his "murder." Story ends with wedding bells and retirement from crime.

Acting.—Cesar Romero is extremely good as the tough gangster who was not so tough as he seemed. Virginia Gilmore is charming as Judy, and puts over a song very effectively. As Shep's bodyguard Milton Berle scores, and Charlotte Greenwood does her stuff as a carbaret artiste employed by Shep.

You could not wish for a more sinister villain, nor a more convincing one than that pictured by Sheldon Leonard, and all the other types are excellently drawn.

Special mention is due to Stanley Clements as the tough kid.

Production.—Action takes place in Chicago in 1928, but as distinct from other gangster films, there is practically no gun play. All through attention has been paid more to characterisation and building up to an unexpected ending.

The play of wits between the rivals has a satirical note, and there is plenty of smart repartee. Particularly good are the references in which the little tough guy is introduced and is forced by his father to play with teddy bears when he would much sooner handle a toy machine gun.

Even if the moral of the picture is, to say the least of it, dubious, the entertainment value is never in doubt.

Points of Appeal.—Something new in gangster films.

King of the Zombies

Pathé. American (A). Directed by Jean Yarborough. Featuring Dick Purcell, Manton Moreland and Joan Woodbury. 5,850 feet. Release not fixed.

ESPIONAGE adventure melodrama, with eerie accoutrements, telling of the hectic adventures of two young American army fliers who become the involuntary guests of an hypnotic enemy agent. The action takes place on a mysterious island mainly peopled by white Zombies, the living-dead victims of the arch-villain, and menacing atmosphere effectively colours the extravagant thrills. Droll darkie humour—Manton Moreland is in irresistible form—preserves essential contrast and balance.

The whole, consolidated by good acting and showmanlike direction, is popular adventure drama, supernatural thriller and quaint comedy in one. Cast-iron booking for the industrial masses.

Story.—Bill Summers, Mac McCarthy, and Jefferson Jackson, Summers' valet, run out of petrol while flying an army 'plane over the Caribbean Sea, and are forced to land on a small island. They are courteously received by Dr. Sangre, a somewhat sinister foreign gentleman. They meet Alyce, Sangre's wife, who appears to be in a trance, and his niece, Barbara.

Soon it is obvious that Dr. Sangre is a Voodoo sorcerer and that he is using his powers to extract information from his visitors. Admiral Wainwright, a U.S. naval officer, is a prisoner, and Sangre plans to transfer Wainwright's mind to Barbara's body. Mac is later turned into a Zombie, but Bill and Jefferson remain intact, and in an exciting grand finale they cause Mac to lead the other Zombies against Sangre. The villain perishes, the Admiral is released, and romance comes to Bill and Barbara.

Acting.—Dick Purcell acts convincingly as the roughly handled Mac, John Archer has an easy way with him as Bill, and Joan Woodbury is an appealing Barbara. Henry Victor gives his best performance to date as the evil and menacing Dr. Sangre. Manton Moreland prevents the agony from being piled on too thickly in the humorous rôle of Jefferson. The cast is particularly well balanced.

Production.—The story is wild, serial-like hokum, but so well does it preserve its sense of humour that it is able to put over a showmanlike mixture of laughs and thrills. The Zombies and the Voodoo ceremonies keep the action tense, the antics of Jefferson furnish just the right measure of light relief, and the espionage trimmings establish a topical note. The three aces in its pack give it cast-iron mass and industrial appeal. Fantastic as it is, it has all the earmarks of a "turn-up."

Points of Appeal.—Exciting plot, effective atmosphere, breathtaking climax, popular romantic and comedy relief, pleasing touch of romance, good cast and box-office title.

My Life is Yours

M-G-M. American (A). Directed by Harold S. Bucquet. Featuring Lew Ayres, Lionel Barrymore and Laraine Day. 7,024 feet. Release not fixed.

MEDICO-romantic-comedy-melodrama, the latest of the popular Dr. Kildare series, describing how the young practitioner saves a girl's life only to let himself in for a serious damages suit. The plot mainly revolves around a cleverly handled court sequence, and the dramatic legal procedure neatly balances the somewhat grim surgical asides. Pleasing romance and crisp comedy are added to popular taste. The acting of the established principal players, needless to say, meets all demands. So does the detail. First-rate general booking. Kildare at his box-office best.

Story.—Frances Marlowe, a professional ice-skater, and Dan Morton, her publicity manager, are riding in her car when they collide with a lorry. James Kildare, a young hospital doctor, and Mary Lamont, his nurse fiancée, give assistance. Kildare examines Frances and diagnoses a broken leg and a ruptured spleen. He operates on the spot, thereby saving Frances' life. Later, Frances' leg is found to be paralysed and she brings a suit for damages against Kildare and the hospital.

Dr. Leonard Gillespie, Kildare's mentor, and Dr. Walter Carew, the head of the hospital, want to settle out of court, but Kildare determines to defend his professional honour. When the case comes to court, Frances' counsel employs every trick to discredit Kildare, but just as things look black Kildare suspects that Frances is suffering from a rare disease of the spine. His theory is later supported by Gillespie. The two prove to be correct, and a successful operation saves Frances' life and Kildare's reputation.

Acting.—Lew Ayres acts very naturally as Kildare, Lionel Barrymore contributes a characteristic performance as Gillespie, and Laraine Day makes the most of a very modest love interest as Mary. Bonita Granville, Tom Conway and Paul Stanton give good support.

Production.—There are one or two minor technical inconsistencies—for one thing, the police are a little lax in their investigation of the accident—but generally speaking the story works out intelligently and dramatically to a highly satisfactory conclusion. Furthermore, it has in its principal characters old friends. The intimate touch is not the least of the play's many attributes. Neither is feminine appeal. Star and series values are tremendously box-office.

Points of Appeal.—Ingenious story, skilfully handled court scene, popular romantic and comedy asides, excellent detail, strong human angle, box-office stars and big series values.

Kiss the Boys Goodbye

Paramount. American (U). Directed by Victor Schertzinger. Featuring Don Ameche, Mary Martin and Oscar Levant. 7,605 feet. Release not fixed.

BRIGHT satire on stage life with music and song, telling of an ambitious and talented chorus girl who goes all "Southern" to impress a famous theatrical producer. The story gives Mary Martin her big chance and she in turn leaves nothing to chance. Her performance is both snappy and versatile. The co-stars and supporting players, too, do their stuff. Smart, dialogue, elegant staging, good tunes and bevies of pretty girls are attractive embellishment. Gay light entertainment of universal appeal.

Story.—Cindy Lou Bethany, an ambitious chorus girl, seeks an audition with Lloyd Lloyd, a famous producer. Myra Stanhope, Lloyd's girl friend, is cast for the lead in his new play, but she doesn't like the musical score and walks out. Lloyd determines to safeguard his fiancée's job, but to appease his backers he announces that he is going on a trip to the old South in search of new talent

Cindy Lou hears of this and promptly visits her uncle and aunt in Georgia. She adopts a Southern accent and attire and tricks Lloyd into giving her an audition, but he gives her no encouragement. Dick Rayborn, Lloyd's droll misanthropic composer, is present, and he is impressed. With his encouragement Cindy not only eventually steals Myra's part, but steals Lloyd from her.

Acting.—Mary Martin acts in the right spirit and knows how to put over a song. She is very well cast as Cindy Lou. Don Ameche displays versatility as Lloyd, and Oscar Levant plays the piano brilliantly and gets the laughs as the misanthropic Dick. There is an attractive supporting cast.

Production.—The story gets away to a flying start and ends just as snappily in the same amusing theatrical environment. It is less exhilarating during its sojourn "way down South," but wit, nevertheless, exists for the discerning. Tuneful songs, bevies of beauties and bright dialogue contribute to smooth continuity. Gay popular entertainment is, for the most part, crowded into the snappy sandwich. Feminine appeal is obvious. So are star values.

Points of Appeal.—Bright, satirical story, ambitious staging, neat quips, clever characterisation, smart dialogue, good tunes and star values.

Dead Men Tell

Twentieth Century-Fox. American (A). Directed by Harry Lachman. Featuring Sidney Toler, Sheila Ryan and Robert Weldon. 5,540 feet. Release not fixed.

MURDER mystery comedy melodrama, the latest Charlie Chan, presenting a crowded "whodunnit" story against a treasure ship background. The settings are more original than the plot, but good teamwork and resourceful direction, nevertheless, enable the picture to build up pretty good mystery fare out of its traditional army of stooges. But reliable as the entertainment is, it is not surprising that it does not openly sport its series label. Safe programme for the masses.

Story.—Patience Nodbury, a descendant of a famous pirate, possesses a map showing the location of hidden treasure on the Cocos Islands. An expedition to the South Seas is promoted and the schooner *Suva Star* is chartered. For safety sake Miss Nodbury divides her map into four parts. She keeps one for herself and distributes the others amongst members of the expedition. Before the boat sails she is bumped off.

Charlie Chan and his mischievous son, Jimmy, promptly investigate, but in no time there is a second casualty. Charlie Chan knows that the killer will not stop until he possesses the complete map, and a trap is promptly set. Suspicion visits most of the characters, but in the last reel the culprit is inevitably brought to heel.

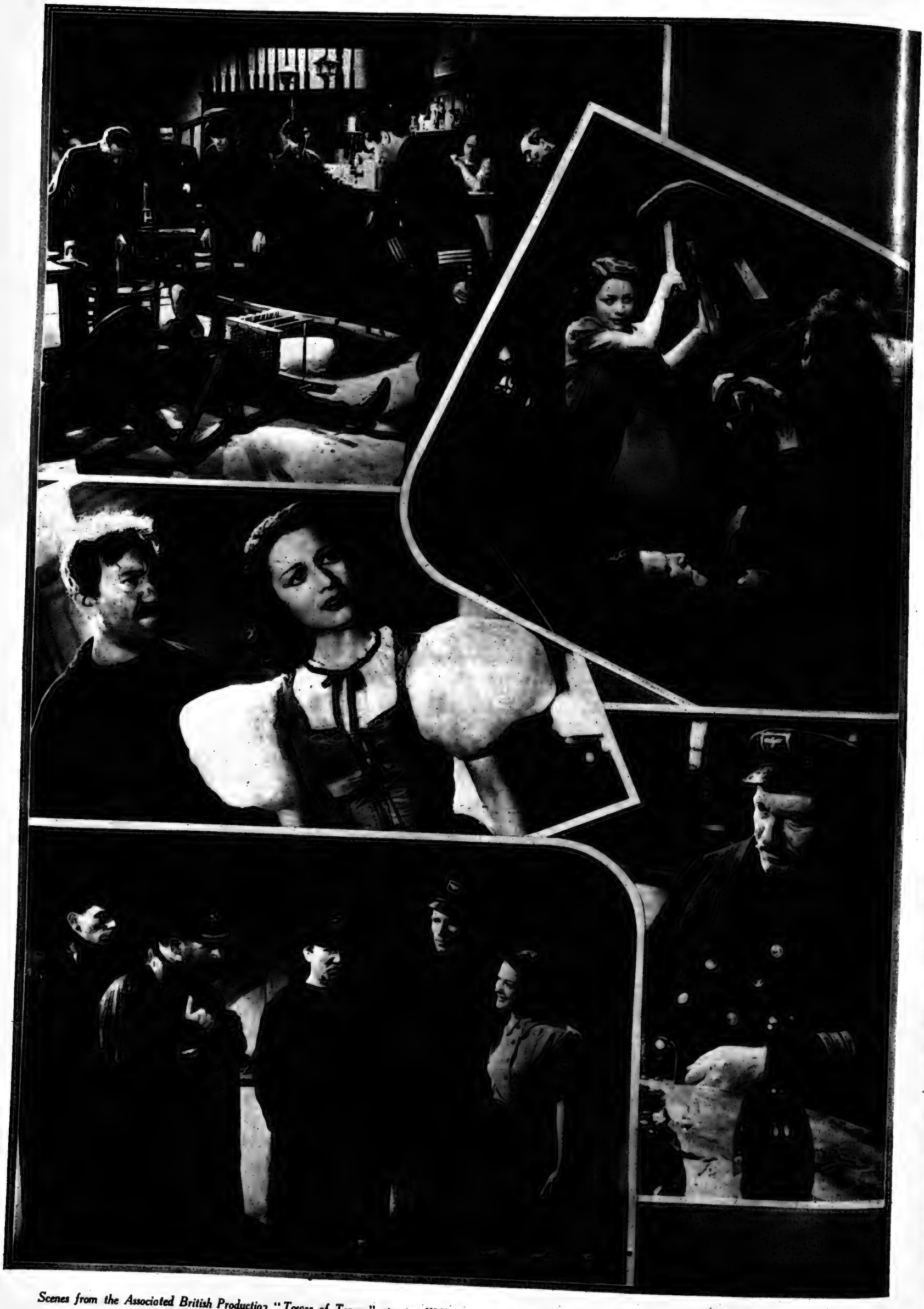
Acting.—Sidney Toler is sound as Charlie Chan, Sen Yung registers a few laughs as Jimmy Chan, Don Douglas is disarming as the killer, and Sheila Ryan, Katharine Aldridge, Robert Weldon, Paul McGrath and Truman Bradley do all that is asked of them.

Production.—There is not much wrong with the acting or the staging, it is the construction of the play that arouses criticism. There is so much by-play, or rather so many red herrings, that the proceedings are nearly at an end before the actual plot takes place. Still, in spite of this, the film carries versatile surface entertainment. It also ends with a good thrill. Mass appeal is seldom in doubt.

Points of Appeal.—Involved, but eventful story, good climax, popular comedy relief, effective staging, star values and Charlie Chan label.

Continued on page 28a

"TOWER OF TERROR"



Scenes from the Associated British Production "Tower of Terror," starring Wilfrid Lawson, Movita and Michael Rennie. Directed by Lawrence Huntington, to be Trade Shown by Pathe

PATHE · PICTURES LIMITED PRESENTS

WALLACE FORD
JEAN PARKER
JED PROUTY

in

ROAR of the PRESS

MONOGRAM PICTURES

A MONOGRAM PICTURE
Directed by PHIL ROSEN

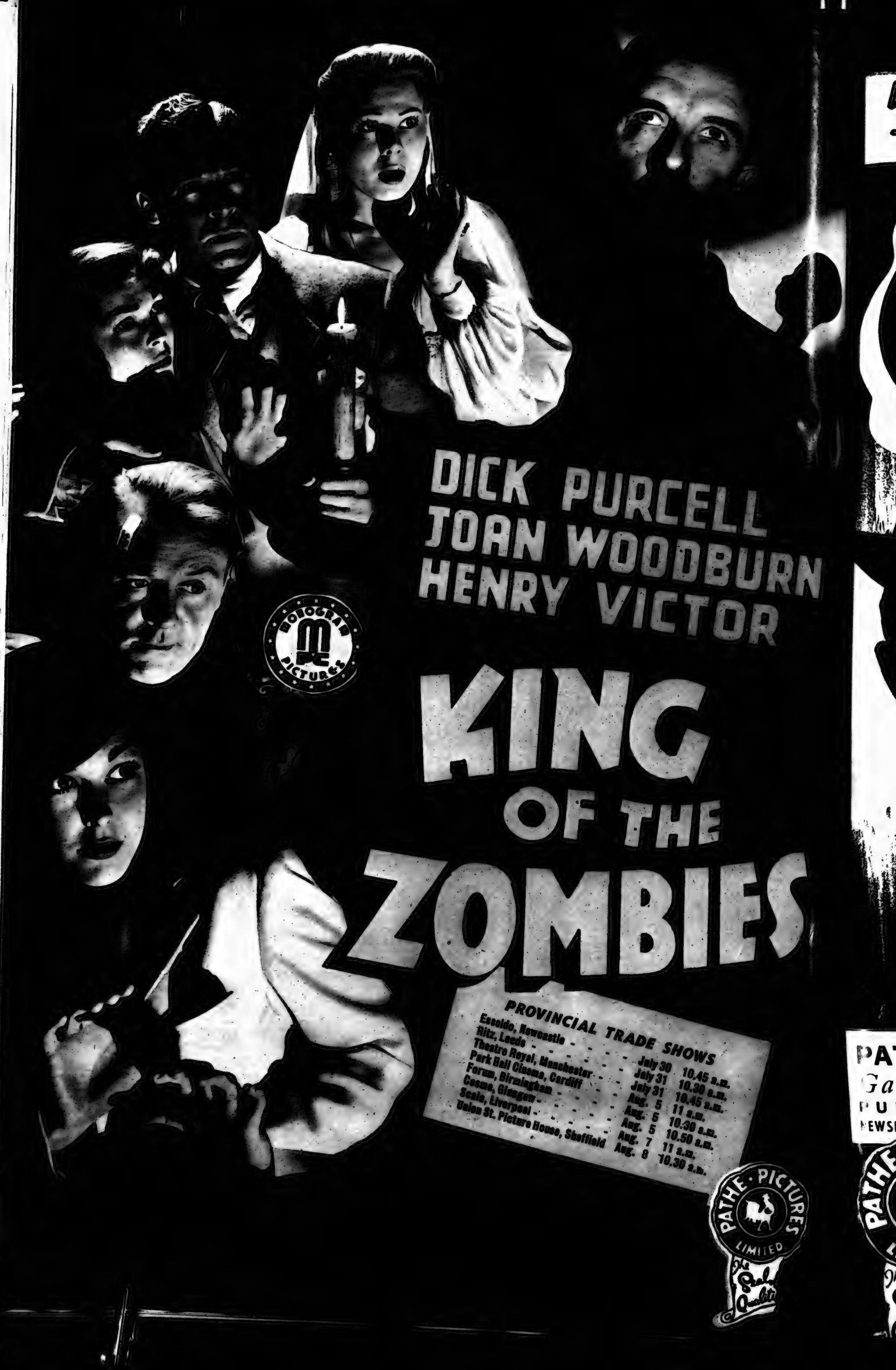
PROVINCIAL TRADE SHOWS

Forum, Birmingham - - - - -	July 28	10.30 a.m.
Playhouse, Glasgow - - - - -	July 28	10.50 a.m.
Ritz, Leeds - - - - - - - -	July 28	10.30 a.m.
Palais de Luxe, Liverpool - -	July 28	11 a.m.
Stolls, Newcastle - - - - - -	July 28	10.30 a.m.
Theatre Royal, Manchester - -	July 30	10.45 a.m.
Park Hall Cinema, Cardiff - -	Aug. 1	11 a.m.
Union St. Picture House, Sheffield	Aug. 7	10.30 a.m.

Also **"MAN, THE ENIGMA,"** *a timely featurette*

Pathe Gazette PUBLIC NEWSREEL No. 1

PATHE · PICTURES LIMITED The Seal of Quality


DICK PURCELL
JOAN WOODBURN
HENRY VICTOR
KING OF THE ZOMBIES
PROVINCIAL TRADE SHOWS
Esoldo, Newcastle - - - - - July 30 10.45 a.m.
Ritz, Leeds - - - - - - - July 31 10.30 a.m.
Theatre Royal, Manchester - - July 31 10.45 a.m.
Park Hall Cinema, Cardiff - - Aug. 5 11 a.m.
Forum, Birmingham - - - - Aug. 5 10.30 a.m.
Cosmo, Glasgow - - - - - Aug. 5 10.50 a.m.
Scala, Liverpool - - - - - Aug. 7 11 a.m.
Union St. Picture House, Sheffield Aug. 8 10.30 a.m.
PATHE · PICTURES LIMITED

UNDENIABLY - THE GREAT LAUGH RIOT OF STAGE and SCREEN!
- The MOST WILDLY HILARIOUS COMEDY in YEARS -

CHARLES CLAPHAM

(of CLAPHAM and DWYER)

and **JOHN WARWICK**

MY WIFE'S FAMILY

With PATRICIA ROC
PEGGY BRYAN
WYLIE WATSON
CHILI BOUCHIER
MARGARET SCUDAMORE
LESLIE FULLER

AN ASSOCIATED BRITISH PICTURE

Directed and Produced by
WALTER C. MYCROFT

PATHE Gazette PUBLIC NEWSREEL No. 1

PATHE · PICTURES LIMITED
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MONOGRAM PICTURES
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ATHE
azette
UBLIC
EWSREEL No. 1

PATHÉ · PICTURES
LIMITED
The Seal of Quality

Starring

FORREST TUCKER
CAROL HUGHES

A P.R.C. PICTURE: Directed by WILLIAM BEAUDINE

Provincial Presentations

THEATRE ROYAL, MANCHESTER	AUG. 1	10.45 a.m.
STOLLS, NEWCASTLE - - - -	AUG. 5	10.30 a.m.
PARK HALL CINEMA, CARDIFF -	AUG. 6	11 a.m.
LA SCALA, GLASGOW - - - -	AUG. 6	10.50 a.m.
RITZ, LEEDS - - - - - - - -	AUG. 6	10.30 a.m.
FORUM, BIRMINGHAM - - - -	AUG. 7	10.30 a.m.
SCALA, LIVERPOOL - - - - -	AUG. 8	11 a.m.
CINEMA HOUSE, SHEFFIELD- -	AUG. 12	10.30 a.m.

PATHE GAZETTE: PUBLIC NEWS REEL No. 1

PATHE P
LIMI
The Seal of Quality

REVIEWS—continued from page 23

Forty Thousand Horsemen

General F.D.-Universal. Australian (A). Directed by Charles Chauvel. Featuring Grant Taylor, Betty Bryant and Chips Rafferty. 8,048 feet. Release not fixed.

SPECTACULAR Great War romantic adventure melodrama, describing the success of the Anzacs in their Middle East campaign. The Three Musketeers' central characters are members of the famous Australian Light Horse, and their courage, heroism and, above all, their great sense of humour, provide the fundamentals of a rousing and inspiring story. Famous cavalry charges are vividly recreated, and showmanlike direction and detail further subscribe to epic entertainment.

It's easily the best and most important picture to come from "down under." All that it lacks is star values—the title is excellent—and these can be easily remedied by adroit exploitation. Excellent general booking, a propitious box-office proposition with, believe it or not, the valuable quota label.

Story.—Red, Larry and Jim, three members of the Australian Light Horse, have their first taste of war during a desert skirmish. Red is wounded and takes refuge by a water-hole. He is found by Julie, a French girl working for the Allies, and she dresses his wounds. Julie, who is compelled by circumstances to pose as an Arab boy, falls in love with Red without him being aware of her sex. Red eventually joins his comrades, and they triumphantly march into El-Arish.

He again meets Julie, but this time there is no mistaking her sex. He returns her love, but is once more called into the desert. He is taken prisoner, but manages to escape and tries to inform his comrades of an enemy plan to annihilate them at Gaza. Meanwhile, the Light Horse arranges to attack. Red fails to halt them, but succeeds in preventing enemy land mines from being fired. In the final cavalry assault Red loses his two friends, but victory is assured. The union between Red and Julie is announced at the fade-out.

Acting.—Grant Taylor contributes a vital and natural performance as Red, and Betty Bryant is a provocative and convincing Julie. Chips Rafferty and Pat Twohill, two good character actors, also register as Jim and Larry. The supporting cast is competent.

Production.—No picture could be more timely than this rousing melodrama of the exploits of the gallant fathers of those who, to-day, are distinguishing themselves on the same desert soil and for the same ideals—the preservation of the Empire and democracy. But the film, inspiring as it is, is not content with patriotism alone. It tells a good story, deals divertingly in spirited and popular romance, illustrates fully the meaning of comradeship and, when the needs arise, embarks on ambitious and breathtaking spectacle.

The final charge of the famous Australian Light Horse is terrific. Seldom, if ever, has better or more timely propaganda been put out in the guise of cast-iron mass entertainment.

Points of Appeal.—True adventure story, popular comedy and romantic angle, convincing atmosphere, excellent characterisation, showmanlike direction, inspiring and thrilling spectacle, big patriotic and exploitation angles, and box-office title.

Scattergood Pulls the Strings

RKO-Radio. American (U). Directed by Christy Cabanne. Featuring Guy Kibbee, Bobs Watson, and Susan Peters. 5,940 feet. Release not fixed.

SIMPLE, small-town comedy drama, the second of the "Scattergood" series. It is really three stories in one, and each subscribes to the big-heartedness of a small-town business and political big-shot. The linking up of the plots is neat, and popular small child and dog interests add to its amiable versatility. True to type characters and good atmosphere complete its appeal to other than the sophisticated.

Star and title values are not inconsiderable. Agreeable two-feature programme proposition for the masses and, more particularly, the family.

Story.—Jimmy Jordan, a small boy, runs away from a home to seek his father. He is accompanied by his small dog. Scattergood Baines, a kindly big-shot of the small town, makes friends with Jimmy, and learns that his father, who had killed a man in defence of his son, prefers to remain in the background rather than the stigma of prison should visit the boy.

By a coincidence, Ben Mott, the father, takes a job at Scattergood's lumber camp. Meanwhile, Ruth Savage, daughter of the local chemist, and Urban Downs, an enthusiastic dabbler in television, find themselves in love, but without the permission of Ruth's father. They appeal to Scattergood for advice. Homer Savage happens to be in monetary difficulties and he, too, appeals to Scattergood. Three problems then confront Scattergood, and in the end he sees that Jimmy and his father are reunited, that Ruth and Jimmy's romance blossoms happily, and that Homer Savage is rescued from his embarrassment.

Acting.—Guy Kibbee gives an interesting characterisation as the philosophical and shrewd Scattergood, Bobs Watson turns on the tears convincingly as Jimmy, and Susan Peters and James Corner take good care of the conventional love interest. All the supporting types are neatly drawn.

Production.—The story incorporating the small boy and his dog is the most prominent of the three, but although the other two receive less emphasis they help to give the artless entertainment colourful variety. They also apply the soft pedal when juvenile and canine sentiment is in danger of getting a little out of hand. Good individual characterisation further strengthens the friendly illusion, and philosophical dialogue lightly garnishes the whole. With all its simplicity, the play has a telling measure of human and feminine appeal.

Points of Appeal.—Simple, yet human, story, natural characterisation, popular embellishments, feminine angle, healthy atmosphere, good title, and popular stars.

Ride on Vaquero

Twentieth Century-Fox. American (A). Directed by Herbert I. Leeds. Featuring Cesar Romero, Mary Beth Hughes, and Chris Pin Martin. 5,751 feet. Release not fixed.

SPECTACULAR period outdoor romantic comedy drama, a grand new Cisco Kid adventure. The story places the central character on the side of law and order for a change, and he returns the compliment by acquitting himself with gallantry and distinction. Moreover, his change of front speeds up the action and contributes to even greater versatility.

Within its convenient footage, the film contains all the answers to popular outdoor entertainment. Title, star and series values further strengthen its happy box-office equipment. Very good popular booking.

Story.—When the Cisco Kid learns that Carlos, an old friend, has been kidnapped and held for ransom, he willingly co-operates with the military authorities in their determination to break up the gang. The Crystal Palace Saloon in Las Tablas is known to be the hideout of the kidnappers, and the Cisco Kid and his pal Gordito immediately make for it. Sally, one of Cisco's old flames, is a dancer at the saloon, and she offers her aid.

Clark, a banker, Redge, the owner of the saloon, and the sheriff are the kidnappers, and they get in touch with Marguerita, Carlos' wife, and instruct her to leave fifty thousand dollars in a well. The note is handed to Cisco, and he lets them take the money so that he can confirm their identities. He then gets it back with the help of Sally, and sees that all three put their pens to a confession. His task completed, he and Gordito seek fresh adventures.

Acting.—Cesar Romero is in very good form as the Cisco Kid, and adds dancing to his many accomplishments. Mary Beth Hughes is a colourful Sally, Chris Pin Martin is responsible for good comedy as Gordito, and Arthur Hohl, Don Costello and Edwin Maxwell make a pretty trio of crooks.

Production.—The war against the kidnappers is carried out on a wide scale, and the magnitude of the battle is the key to the picture's exuberant and colourful versatility. It thinks of everything from romance and villainy to music, song and dance, and it crowns its varied, wholesome entertainment with picturesque scenery. It will appeal alike to the stalls and the gods. It is easily the best of the popular Cisco Kid series.

Points of Appeal.—Good story, fast action, colourful romance, appropriate music, singing and dancing, exciting twists, tense climax, versatile acting and series and star values.

A Woman's Face

M-G-M. American (A). Directed by George Cukor. Featuring Joan Crawford, Melvyn Douglas, and Conrad Veidt. 9,564 feet. Release not fixed.

STERN psychological melodrama, telling of a young woman, terribly scarred facially as a child, who pursues a life of crime until the removal of her disfigurement cleanses her soul and allows her to fulfil her rightful destiny. A murder trial is the pivot of the play, and the evidence of the accused and the many witnesses, told in flashback, furnish the fabric.

The method of telling is a little confusing at first, but the tale, nevertheless, straightens out in good time and builds up to an exciting, if obvious, climax. Joan Crawford, Melvyn Douglas, and Conrad Veidt share the acting honours. The direction is imaginative and colourful. Outstanding proposition, with box-office credentials, for lovers of strong meat.

Story.—Anna Holm, a young Swedish woman, wears a terrible scar on her face as the result of an accident in childhood. The disfigurement affects her mind and causes her to become an associate of undesirables. She falls in love with Torsten Barring, a Society crook, and he compels her to become his partner in crime without returning her affection. While attempting to blackmail Vera Segert, unfaithful wife of Gustaf Segert, a famous plastic surgeon, she meets the husband of her intended victim. He sympathises with her and successfully removes her scar.

Torsten is the nephew of Consul Magnus Barring, but Lars-Erik, his wealthy relative's small grandson, stands between him and an inheritance. He arranges for Anna to become the boy's governess, and instructs her to dispose of the child. Gustaf happens to be a guest of the Consul's at the time, and his influence helps Anna to rehabilitate herself. Nevertheless, Torsten attempts the child's life. In an exciting climax Anna shoots him. She is brought for trial, but is acquitted and delivered into Gustaf's custody.

Acting.—Joan Crawford gives a sound portrayal in the difficult rôle of Anna; Melvyn Douglas acts sympathetically in the smaller rôle of Gustaf, and Conrad Veidt is effectively sinister as Torsten. There is a particularly strong and effective supporting cast.

Production.—The story is full-blooded melodrama, but its psychological trimmings and retrospective treatment give it the veneer of something more profound. Its high-falutin attire may not deceive the intelligentsia; it may confuse the crowd, but whatever the verdict, few will complain that they have not had their money's worth.

Surface action alone covers everything in the annals of frustrated romance as well as that in the calendar of crime. Moreover, its grim hypothesis has the inestimable advantage of intelligent acting, to say nothing of showmanlike presentation and star values.

Points of Appeal.—Strong story, effective if complex treatment, exciting climax, strong woman's angle, powerful and competent cast, colourful staging, provocative title and big star values.

Scotland Yard

Twentieth Century-Fox. American (U). Directed by Norman Foster. Featuring John Loder, Nancy Kelly, and Edmund Gwenn. 5,919 feet. Release not fixed.

ROMANTIC crime melodrama, telling of a notorious but gallant bank robber who is regenerated while masquerading as a famous banker. The story is utterly incredible—the banker's wife fails to recognise the stranger in their midst, and so do the bank officials—but fantastic as it is it has nothing on the ersatz war-time London atmosphere. This has to be seen to be believed.

With all its star and title values, the picture is dangerously near a joke. Supporting proposition for the uncritical only.

Story.—Dakin Barrolle, a daring bank robber, takes refuge from the police in the home of Sir John Lasher, a banker. He witnesses a quarrel between the unsavoury Sir John, who is about to rejoin his regiment, and his beautiful wife, Lady Sandra. Before leaving, he "borrows" a locket containing portraits of Sir John and Lady Lasher. He enlists to avoid arrest, and is sent to France, where he receives a head wound that renders him unrecognisable. The hospital authorities discover the locket and, on learning that Sir John has been reported missing, take Dakin for Sir John and build him a new face from the picture of Sir John.

Dakin takes full advantage of the situation and assumes Sir John's identity as well as his face. He fools the bank authorities and Lady Sandra, who, incidentally, falls for her new "husband," but before he can stage a robbery Nazi agents intervene. They know he is phoney and threaten him with exposure unless he agrees to use his position to ship a large amount of gold to Germany. The threat immediately arouses his patriotism, and he defeats their plan. The truth then comes out, but he is forgiven by all, including his arch enemy, Inspector Cork, of Scotland Yard.

Acting.—Nancy Kelly is a very attractive Lady Sandra, and is deserving of a better break. Henry Wilcoxon is quite good as Dakin Barrolle in the opening sequences, but subsequently John Loder plays the dual rôle of Sir John and Dakin. He is colourless and over-facetious. The supporting players, many of whom are English, are no happier than the stars.

Production.—It is asking a lot to expect an audience to believe that plastic surgery can completely change a person's identity, but this is the least of the play's demands. Its crowning absurdities are the scenes in which the Bank of England is seen delivering gold on unsupported authority, and the phoney London policemen and wardens. The inaccurate detail not only evokes laughter in the wrong place, but clouds story fundamentals. Romance and rehabilitation merely become the gist of unintentional jokes.

Points of Appeal.—Attractive, if wasted cast, slight feminine angle, very good title and possible star values.

Roar of the Press

Pathé. American (A). Directed by Phil Rosen. Featuring Wallace Ford, Jean Parker and Jed Prouty. 6,400 feet. Release not fixed.

BREEZY newspaper marital comedy-melodrama with an exciting sabotage sub-plot, telling how a regard for duty delays a young reporter's nuptials. The bright connubial commentary and the topical roughstuff run side by side, and the one gives effective contrast to the other. The acting is equal to all demands—Wallace Ford and Jean Parker shine as co-stars—and the technical work is convincing. Big suspense is the prelude to the piquant climax.

The entertainment definitely has showmanship. Very good programmer.

Story.—Wally Williams, a young reporter, marries Alice, a country girl, but before they can start on their honeymoon Wally sees George Henderson, head of the Guard America Committee, fall to his death. He leaves Alice to follow up the story, and later finds Thomas Burg, Henderson's associate, murdered. Louis Detmar and Robert Mallon, backers of the Guard America Committee, abduct Wally to find out what he knows.

By this time Alice rebels at Wally's neglect of her. When Wally refuses to talk, Detmar and Mallon kidnap Alice. However, Alice manages to summon help, and in the grand finale Detmar and Mallon, who turn out to be Fifth Columnists, are apprehended. Wally turns in his story and then presumably turns to Alice.

Acting.—Wallace Ford is resourceful as Wally, and Jean Parker is an attractive Alice. The two make every post a winning one. Jed Prouty registers as an excitable editor, and Paul Fix, Matty Fain and Robert Frazer are in their element as the crooks.

Production.—The espionage aspect of the story fully conforms with popular fiction, but it is the comedy, represented by the newly-weds' repeatedly delayed honeymoon, rather than suspense, that makes the picture. It gives flavour to every conventional thrill and at the same time subtly fosters feminine appeal. The film's topical note, good title and attractive cast endorse its obvious, if unobtrusive, box-office characteristics.

Points of Appeal.—Exciting plot, bright comedy asides, effective teamwork of Wallace Ford and Jean Parker, suspenseful climax, good title and obvious star values.

REISSUES

You're the Doctor

Sherwood. British (U). Directed by Roy Lockwood. Featuring Barry K. Barnes, Googie Withers and Gus McNaughton. 6,077 feet. Release not fixed.

ROMANTIC farcical comedy of wide and colourful itinerary and snappy showmanship, originally reviewed in the KINE. of October 20, 1938. An attractive booking on its initial release, the picture retains its laughs well enough to merit revival. Skilful re-editing—it has been considerably sharpened up—further enhance its box-office accomplishments. The quota ticket is a valuable additional asset. Capital reissue for the majority of halls.

Oh, Daddy

Exclusive. British (A). Directed by Graham Cutts and Austin Melford. Featuring Leslie Henson, Frances Day, and Robertson Hare. 5,866 feet. Release not fixed.

CUT by about twelve minutes, "Oh, Daddy" remains a bright little comedy with the stars in top form. Gags are necessarily rather timeworn, but the film can hold its own as a supporting feature in the majority of halls. Teamwork is especially good, and production qualities are commendable. "The treatment and direction are too commonplace to equip the film for the highest honours, but its frank, ingenious humour, good production qualities, smart teamwork and star values combine to make it attractive comedy bet for the crowd" . . . this was the KINE. verdict when originally reviewed in the issue of February 14, 1935, and the verdict needs no real alteration.

SOME SHORTS OF THE WEEK

COLUMBIA

SO LONG, MR. CHUMP. American (U). 1,564 feet. Release not fixed.—Slapstick comedy, with bright gags and slick timing. Good comedy fill-up.

COMMUNITY SING. No. 40. American (U). 908 feet. Release not fixed.—Good example of the series, and that is all that we need to say about it.

FEATHERS. American (U). 833 feet. Release not fixed.—Interesting colour survey of some of the native and foreign birds in the Canta Catalina Zoo, clearly commentated and excellently photographed. Useful fill-up.

EXCLUSIVE

THAT MAN MAY LIVE. British (U). 1,065 feet. Release not fixed.—Agricultural short containing a "message." Photography is excellent, commentary sound, production first-rate. Outstanding short for all classes and all halls.

PARAMOUNT

THE GUN. British (U). 1,950 feet. Release not fixed.—Made for the set purpose of showing in the United States to elicit a greater response from American arms production units for help in the Atlantic crisis. The fullest co-operation of the Admiralty was given to G. Thomas Cummings to assist in re-enacting the sinking of the *Greyfriars*. With the possible exception of Edward Morrow, the commentator, every member of the cast is either a serving member of the Royal Navy, the Merchant Navy, or one of the staff engaged in manufacturing the "Hurricane" automatic gun, a weapon devised to supersede the Lewis for defence of ships against the bomber. A masterly screening of little ships, big ships and still bigger ships, convoy, action, bombing attacks with bomber destruction, and a thoroughly instructive insight into the everyday happenings of those afloat.

PATHE

MAN THE ENIGMA. American (U). 1,919 feet. Release not fixed.—Interesting documentary featurette, describing the intricacies of bird, animal, insect and reptile existence. It shows that the maternal urge, the perpetuation of the species, is the strongest of all instincts. It also draws a human parallel. Finally, it contrasts life under Democratic and Totalitarian rule. At the same time, it argues that man can only express freely and fully, as Nature ordained, under government of the people, for the people, by the people. Its climax, or rather point, is a little laboured, but it is, nevertheless, unquestionably topical in sentiment. In all, a provocative and unusual short.

ASSOCIATED BRITISH A·B·F·D FIL
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TRADE SHOWS
LONDON
STUDIO ONE
OXFORD STREET
TUESDAY, JULY 29th
at 11 a.m.
PROVINCIAL
CARDIFF - - Odeon Theatre . - Tues., July 29 11 a.m.
BIRMINGHAM - - West End Cinema - Tues., July 29 10.30 a.m.
LEEDS - - - Scala Cinema - Tues., July 29 11 a.m.
MANCHESTER - - Gaumont Pic. House Tues., July 29 10.45 a.m.
NOTTINGHAM - - Ritz Cinema - - Wed., July 30 10.30 a.m.
NEWCASTLE-ON-TYNE Odeon Cinema - Wed., July 30 10.45 a.m.
SHEFFIELD - - Regent Cinema - Thurs., July 31 11 a.m.
LIVERPOOL - - Trocadero Cinema- Fri., Aug. 1 10.45 a.m.
GLASGOW - - Paramount Theatre Tues., Aug. 5 10.30 a.m.
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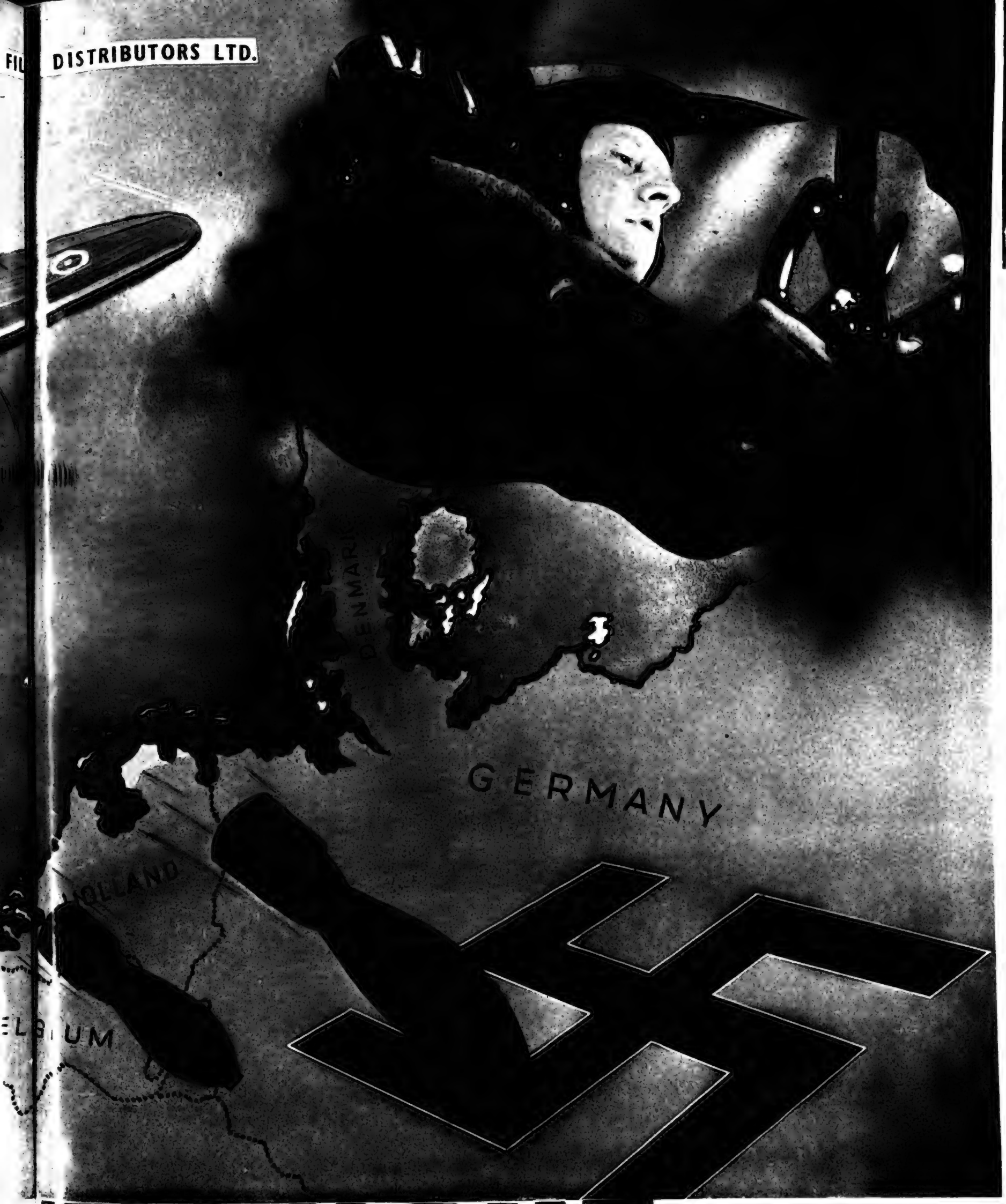

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A PROMISING MARKET IN THE MIDDLE EAST

Co-operative Distribution of Selected British Product

WITH the overcoming by British troops of the revolt in Iraq and the collapse of armed opposition in Syria that part of the world known as the Middle East, becomes a territory which should, under improved conditions, become a promising market for British films. Business will be by no means easy at first, but later profits will be certain.

One thing, however, is necessary. It is that a combined system of marketing should be undertaken in order to achieve worth while results.

Invited by the KINE. to sum up the possibilities of this market, George Reardon, managing director of British Distributors (India) Ltd., who includes this territory in his activities says:

In the past this territory in the main part has been operated from Cairo with dealers and sub-agents, etc., functioning in Bagdad, Jerusalem, Teheran and Beyrouth.

Future Possibilities

As a combined market for regular film distribution I am of the opinion that the Middle East can be made an extremely profitable one, although under the existing war conditions business is by no means as easy as in ordinary times. The Middle East as a film territory should comprise the following countries. 1, Egypt; 2, Iraq; 3, Iran; 4, Palestine; 5, Syria; 6, Lebanon; 7, Turkey.

Bearing in mind the amount of pirating of films that has taken place over the last few years—particularly of British films—the area is certainly one that might be exploited to the advantage of producers if proper support were forthcoming from them.

American Enterprise

American companies—M-G-M, Twentieth-Century-Fox, United Artists and RKO-Radio—have almost come to regard these countries as their own preserve. No steps appear to have been taken to develop this market to Britain's own advantage.

About twelve years ago efforts were made to operate from Egypt a company known as B.I.P. (Near East), Ltd., but partly owing to the unreliability of the local executives of the concern it went out of existence. Another possible reason for this was the fact that this company did not have sufficient variety of product.

The situation is very different to-day, and with the number of new talkie theatres that have come into being during the last few years, combined with the fact that the people are now more picture-minded, this market has developed some exceptionally fine possibilities. M-G-M have chosen to build and operate a magnificent new Theatre in Cairo and from there they conduct a very successful business throughout the Middle East, having exchanges in Cairo and Baghdad.

Selecting Suitable Product

American producers, as far as these markets are concerned, are content to operate with only 60 per cent. to 70 per cent. of their annual product leaving out entirely the films not suitable for foreign distribution. Were the major British producers to get together and operate through one organisation in the Middle East in a way similar to that of British Distributors in India and Burma, etc., there is no doubt that they would find their revenue from these countries improve considerably, and a new and regular market could be established.

Individually these Middle East countries cannot operate independently, and in consequence prints are inclined to be pirated from one small man to another after each man has made what he considers to be enough out of it in his own particular territory. Were proper distribution to take place from exchanges located in Cairo, Baghdad and Jerusalem or Beyrouth such a situation could never arise.

To give anything like an accurate estimate of the total earning powers of A, B and C grade pictures in these territories is extremely difficult owing to present war conditions, but one is safe in saying that the revenue from these combined Middle East territories can be developed into a territory much more valuable than India, Burma and Ceylon.

Iraq and Iran

Three major British producers have sanctioned British Distributors (India), Ltd., to undertake direct distribution on a trial group of films in Iraq and Iran, and if this is as successful as anticipated it is possible their distribution field may be even extended further. Actually, direct distribution is only possible in the case of Iraq, while for Iran flat rate deals to the major Teheran exhibitors have to be agreed and these transactions include Teheran and further up-country exhibitors. Iran is the most difficult and possibly the poorest country of the Middle East from the film point of view. The import restrictions and general restrictions weighing on exhibitors there, as also monetary exchange factors, make business very difficult. But this is not the case as far as Egypt, Syria, Palestine, etc., are concerned.

Indian films are now being exploited throughout the entire Middle East, and it is only after seeing the results of the combined working that I am recommending direct distribution of British pictures; a careful examination of the theatres comprising the territory will, I feel sure, convince the majority of the British producers that they have not been treated very fairly in the past.

The Turkish Market

Turkey deserves special mention as it is comparatively unknown territory for British pictures. I was informed that the Turkish Government have a scheme in mind for building and conducting 50 theatres around the country. The idea is to use these theatres as the medium of propaganda and general social advancement. I cannot say just how authentic this information is, and I feel that possibly some further discreet enquiry could be made through independent channels in order to verify this. In any case, Turkey is contiguous to the other territories and can easily be serviced from Beyrouth.

French and Arabic

It is essential that all films operating through the Middle East should carry superimposed captions on the film itself in French, if possible Arabic also. There are organisations and equipments in Egypt for doing this work which I was given to understand in normal times is done for approximately 15s. to 20s. per copy. Looking ahead to the time when France is again a free country, it is possible that British films, when preparing their copies for French distribution, can run off the copy requirements for the Middle East at the same time, in which case these charges should be very much less. Superimposed titles, however, are absolutely essential.

Ready for Action

In conclusion, I should explain that my views are the outcome of a very recent visit to the Middle East and has been prepared as a matter of common interest for the British film Trade in general. It is being submitted direct to the concerns dealing with British Distributors (India), Ltd., in the hope that when things become more settled a new company, say, for example, B.D. (Middle East), Ltd., can be formed and run with the support of the major British producers. British Distributors (India), Ltd., is prepared to become financially and physically interested in any such project for combined distribution, and it is suggested that until such time as the war situation becomes clearer a trial group of films be sanctioned for direct distribution.

Any enquiries regarding this scheme should be made either through the Department of Overseas Trade, London, or addressed to me in Calcutta.

[Mr. Reardon has supplied the KINE. with a detailed list of kinemas in the countries enumerated which may be seen at the offices of this journal.—ED.]

James Roosevelt's first independent production, THE GOLDEN HOUR, starring James Stewart and Paulette Goddard and the Horace Hiedt band, will be Trade shown by United Artists on Friday at the Phœnix Theatre, at 2.30 p.m.

Value of Film Propaganda Ignored

B.F.I. DIRECTOR'S CRITICISM

A CRITICAL attitude towards the lack of appreciation of the propaganda value of the film in war time was voiced by Oliver Bell, director of the British Film Institute.

Mr. Bell said he considered that "Goodbye Mr. Chips" was the best bit of propaganda Britain ever had. He asked why we were not using films in connection with the war effort as we should, having regard to their great potentialities.

He was speaking to the Bristol Rotary Club on "The Place of the Film in the Life of the Community."

No Incitement to Crime

He did not think that films had much to do with juvenile delinquency, but the trouble was that films often gave people false ideas of true values. The majority of kinema patrons were under 25 years of age, and they were gaining vivid ideas about other countries and the habits of their peoples, and they might thus get ideas of human behaviour which might become a danger when the film left nothing to the imagination. It was not too much to say that the film could make nations love or hate each other.

It was certain that films could have a very big influence upon the behaviour of the younger people, and he thought that the older generation should induce a more critical mind among the younger generation of picturegoers.

Supervision Necessary

The film Industry was a very complex one, and worked on a basis of cut-throat commercial competition, yet the spiritual forces which it unleashes were so tremendous that it ought to be carefully supervised, not by the negative force of censorship but by the positive one of raising the general standard of the type of film shown. In their way films were as much a public utility operation as water, heat, light or transport.

He advocated the greater use of films for commercial purposes, for education and for such things as health and housing campaigns.

"I WANTED WINGS" SHOWN IN NORTHERN IRELAND

Government and Service Chiefs Present

The Trade Show of Paramount's "I Wanted Wings" was the greatest success yet staged in Northern Ireland. Not only did the whole of the Trade vote it an excellent booking attraction, but the attendance was a most representative one. In addition to trade personalities the R.A.F. was represented by Air Vice Marshal C. R. Carr, officer commanding the R.A.F. in Northern Ireland, with many of his officers and a large contingent of other ranks. The Ulster Cabinet was represented and also the Army and Navy.

The Air Marshal asked that an expression of thanks be conveyed to the Directors of Paramount for their kindness in arranging for so many of the R.A.F. to see such a splendid film. Billy Lee, Paramount's representative, and T. H. MacDermott had charge of the arrangements.

Owing to transport difficulties Harry Nisbett, who had hoped to cross from Liverpool, was unable to be at the show.

Irish Equity

Northern Ireland exhibitors intend to pay no attention to the newly formed Irish Equity, which proposes to organise artistes for the purpose of negotiating agreements with regard to wages, salaries and conditions.

It is pointed out that all the Northern relations on these matters are carried on with existing bodies in Great Britain and Northern Ireland who are quite capable of dealing with them.

Almost a Conference

So many well-known figures in the Trade are coming to Northern Ireland for duty with the Services that it is being humorously urged that Northern Ireland may be the venue for a big Trade gathering. One afternoon recently Captain Jock Hutchison, Captain Theo. Fligelstone, M.C., and Second-Lieut. Fredman, were seen having tea together, and the local fun makers started to spread the rumour that big things were going to happen in the Ulster film world. They were merely discussing entertainments for H.M. Forces.

WHITE CINEMA CLUB

At the White Cinema club last week fire watching was explained in a letter from the Northern Ireland Minister of Public Security, who said that it was compulsory, and he also gave details how the schemes were brought into operation. It was decided to circulate these to the kinemas requiring them for reading to staffs.

The question of providing meals and travelling allowances for paid fire watchers was raised, and the chairman stated that he felt that as these people were paid a special wage to do fire watching, and fire watching only, it was only reasonable to expect that that wage included meals, etc. Where people volunteered according to the law, then meals, etc., would have to be provided.

Transport Not Late Enough

Coun. George Gray reported that the Transport Committee had extended the times of the last tram and 'bus to 10.45 p.m., but Jack M'Cann and others at once complained that this was useless. The last tram and 'bus on certain routes was not leaving the city at the time mentioned. Their houses were a considerable distance from the city, and by 10.45 the last transport had gone. People were now living more and more in the suburbs and the authorities were asking for entertainment to be provided. Again, on Saturdays city houses had to run late and yet were expected to finish by an early hour. It was a case of chaos and fights for the last car. The Transport Committee should not leave the matter to officials but tackle the matter themselves. It was decided to request the authorities to restore the same service as in pre-blitz days.

"THE PRIME MINISTER"

"Golden Chance for Propaganda"

John Gielgud regrets that more was not made of the film "The Prime Minister," in which he portrayed Disraeli. He feels, with many people, that it could have been exploited a good deal more than it has been from a war time propaganda standpoint. He thought it was a golden opportunity missed.

MR. Gielgud expressed this opinion when he appeared recently at York in his own production of Barrie's "Dear Brutus," presented at York Theatre Royal.

He spoke candidly about acting for the films.

"What I do not like about it," he declared, "is the immense waste of time and waiting about while preparations are being made for the different sets."

Recalling the "shooting" of "The Prime Minister" film during the heavy air raids on London last September, he said it was only due to hard work and perseverance that the film was made.

ADVANCE FOR NORTH EAST EMPLOYEES

From Monday, July 21, kinema employees in the North-East will receive a further wage advance of 5 per cent., making 12½ per cent. on minimum rates.

Employees who since June, 1940, have received advances of 12½ per cent. or more are excluded. The C.E.A. and circuits have agreed to the above arrangement, although in actual fact many of the employees are not members of the Union, which effected the advance.

CIRCUIT SCHEME FOR ECONOMIES IN USE OF CELLULOID

Proposals to be Discussed by C.E.A.

PROPOSALS for the introduction of measures which would result in the effecting of economies in the use of film stock came before the General Council at its last meeting. Many of the delegates were opposed to the reduction of programme footage, particularly by the abolition of second features.

The PRESIDENT asked for instructions in the matters to be discussed at the joint C.E.A.-K.R.S. meeting on July 23 on economy in film stock. The committee, he said, must have the views of the London Branch, preferably before the meeting, as they knew the geographical position in regard to barring clauses, etc.

T. N. FRANCE and S. HYAMS said the branch was definitely against the list supplied by the K.R.S.

Opposition was also expressed to the abolition of second features. A suggestion was approved to reduce appeal films.

A Scheme in Hand

A. S. Moss stated that the three major circuits were in consultation over a scheme for economising in film stock and that this would be ready within the course of a few days.

LESLIE HILL complained about the poor quality of the prints supplied to exhibitors who in many instances were faced with the prospect of sending them back as unusable.

Several other delegates spoke against the proposals for reduction in footage.

Length of Programme

It was agreed that the suggestion on reduction in footage per programme per kinema to 11,000 ft. of film maximum exclusive of news reel be referred back to the committee with instructions to delete.

It was further agreed that the matter be discussed by the officers in conjunction with the scheme being prepared by the circuits and the views of the London Branch, and that they be given power to act without doing anything that might prejudice the two-feature programme or worsen the film position.

COALVILLE PETITION FOR S.O.

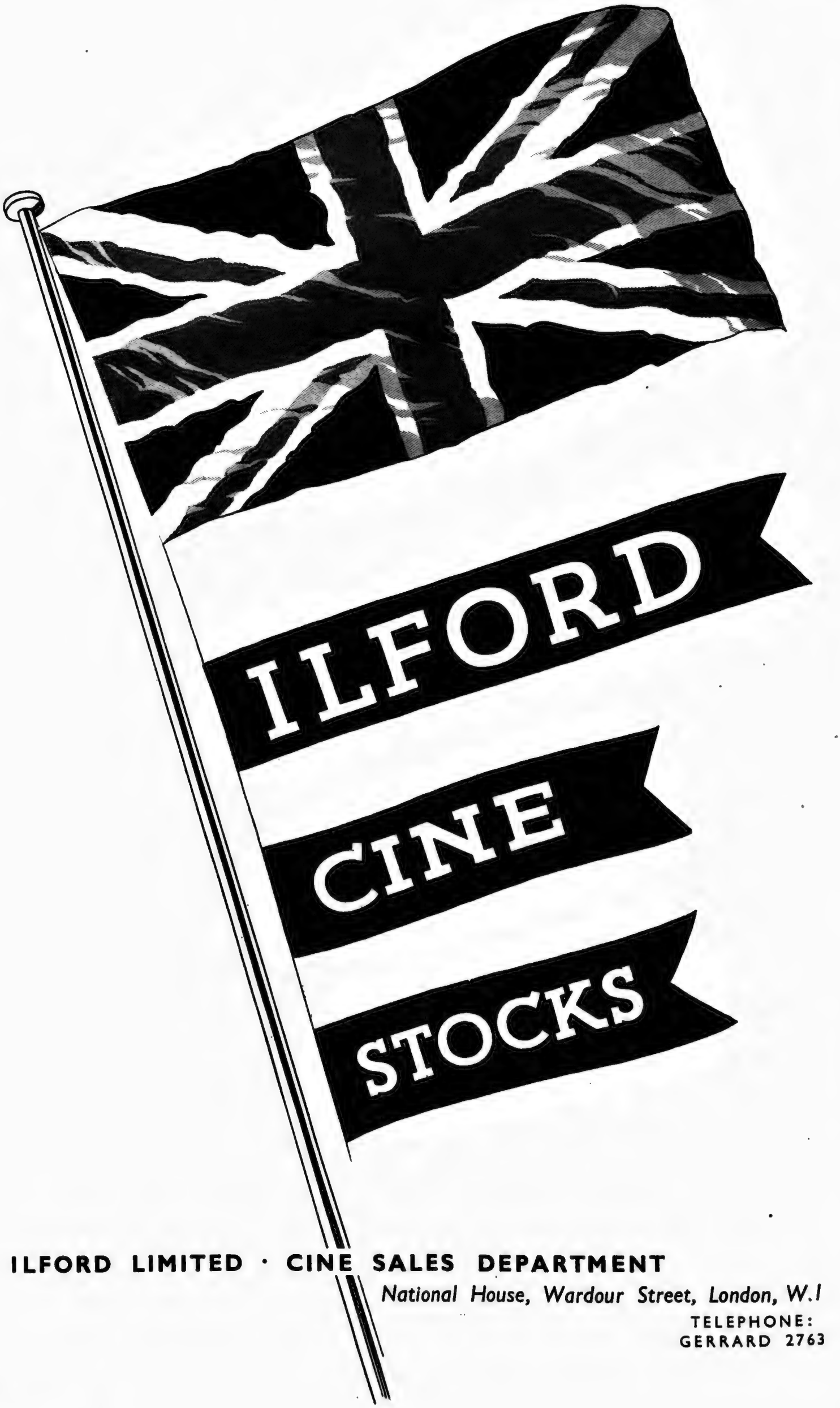
Coalville residents are petitioning the Urban Council asking for Sunday opening.

The appeal is being organised by the "Ten" Club, who ask that Coalville shall be put on the same footing as other towns of comparable size in the county.

WALSALL LICENCE CONDITION

Direct Wire to Fire Station.

Walsall Corporation General Purposes Committee recommends that the kinemas in the borough each be required, as a condition of their licence, to instal at their own expense a direct line to the central fire station.



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PRESERVING PRODUCTION DURING WAR-TIME

Signs of Courageous Activity in British Studios

By P. L. MANNOCK

IT seems a far cry from those distressing days when British films as such were anathema to the average exhibitor. For some years—roughly the period from 1920 to 1927—this prejudice existed. Nor was it confined to the Industry. The average citizen's faith in native product was at a very low ebb indeed. It is on record that halls used to apologise to their patrons, even going to the length of using a slide or a lobby announcement whenever they showed a British picture. Unpatriotic—but, on the whole not unnatural.

There was a very good reason for it all. Dozens of films were turned out like sausages under rushed factory conditions, under the control of crass, uneducated producers. What money they spent was on garish sets instead of on brains. This was bad enough; but with the passing of the 1927 Act there was a premium value placed on "quickies," not to mention the curious products of unqualified "shyster" promoters. No wonder that the reputation of British films, to put it crudely but expressively, stank. Good ones suffered from the general opprobrium.

* * *

TO-DAY there is a vastly different tale to tell. We learn that British kinemas in the past year or so have considerably exceeded the compulsory native feature quota of 17½ per cent. The average seems nearer 25 per cent.

I wish to emphasise two very important conclusions which must irresistibly be drawn from these facts.

First of all, there is the obvious change of heart in regard to home-made pictures. Why should showmen who once detested the name of them come round to the extent of showing more of them than they are compelled by law to exhibit? Only one answer is possible. British films have, by steady improvement in quality over the years, converted the Trade—and also, incidentally, the public upon whom the Trade depends for its continuance—against that former prejudice.

* * *

SO much seems indisputable, and it is additionally significant in 1941 that the stresses and strains of war have not set back this truly astonishing accession of prestige. The truth is, as I have before pointed out, that the general level of our war time studio product is higher than it has ever been. Not all the problems and prohibitions of war have had the least effect of deterioration.

From this the moral to be drawn is not simply plain, but almost excrescent. War time production must continue. British films have found favour to the extent that they now form an integral part of the life of the nation at peace and an even more essential expression of nationality when we are fighting for our existence.

* * *

IMMEDIATELY after the last war a glut of American pictures descended upon these shores. Hundreds of them were acquired at knock-out prices by renters, and were let out at equally low line.

What chance had the British producer, emerging from a state which was almost one of hibernation? He lacked capital and modern technical methods. The fact that release-date bookings with showmen were often 18 months after Trade show, made competition crushingly one-sided; for he had to recover his entire production costs in this country, and could seldom begin to do so until his money had been locked up for over twelve months.

These were the outstanding causes of the languishing of our product, almost to the point of extinction. To make a decent film with adequate expenditure (not extravagance) was to court insolvency. It took a decade to establish a worthy studio Industry, through many tortuous processes, among which has been the survival of the fittest. If our production, well established in 1914, had been able to persist and develop through the war years, who knows what painful heartbreak would have been averted, or to what magnitude our studios might have achieved in world importance?

* * *

I REITERATE all this simply as a warning lest the Government's avuncular interest in the Industry subsides into lip-service. There is a much sturdier Industry than in 1914, both in resources and prestige; which means that it is infinitely more worthy of preservation. The film itself, the world over, has grown into an enormously more important factor in modern life. From its shooting-gallery, fair-ground days it has become the most potent and vivid form of expression between men ever put forward in the guise of entertainment; patronised and participated in by the world's greatest minds and most powerful controllers of human destiny.

* * *

TO-DAY the British studio is a fair reflection of the rest of the nation in refusing to admit possibilities of defeat, while taking every step to guard against the fool's paradise of complacency.

No greater testimony to the confidence in the future of our pictures could be put forward than the plans now in hand for new subjects.

Deals like C. M. Woolf's for the Lime Grove output; the schedules of British National, Ealing and Denham and other units, are evidence of courageous activity. And now comes the remarkable gesture by M-G-M, who are to resume production in this country; a welcome return of the most successful regime that Hollywood has ever sent us.

"DEAR DOCTOR"

B.B.C. Postscript Filmed

Once again the deep-pitched, friendly voice of Quentin Reynolds is to be heard from the screen; this time in the film adaptation of his own very popular broadcast, "Dear Doctor."

"Dear Doctor," which was the title of the B.B.C. postscript of Sunday, June 29, has proved to be one of the most popular of this series, for the B.B.C. have received over 1,200 letters of appreciation from listeners—and they are still coming in—while Winston Churchill wrote personally to Quentin Reynolds, congratulating him on the talk.

"Dear Doctor," which is being produced for the Films Division of the Ministry of Information by the Crown Film Unit, under the production supervision of Ian Dalrymple and the direction of Humphrey Jennings, will be the third film in which Quentin Reynolds has been responsible for the commentary. The others are: "London Can Take It" and "Christmas Under Fire," both produced by Crown Film Unit for the Ministry of Information.

"Dear Doctor" will be released on August 11. A special version will be sent by air in a few weeks to North and South America, the Dominions and Colonies.

CIRCUS SCENES FOR "OLD MOTHER RILEY"

A complete circus has been installed at the Rock Studios for the new British National subject, "Old Mother Riley's Circus," in the grounds of the studio. A "big top" has been erected for exterior and interior shots. Arthur Lucan and Kitty McShane are starring in this subject with Thomas Bentley directing.

Michael Powell is due to start exteriors this week on "One of Our Aircraft Failed to Return," which he is making for British National.

The Sign of Victory

Ajax Films went into production with their second short, "The Sign of Victory," on Sunday last. Its story deals with the V campaign on the Continent, and will have a well-known American journalist as commentator. This film will be authentic, as the adviser is a man who has just escaped from occupied France.

Ajax Films' first film was "Polonaise," the story of the freedom of Poland.

A New Plan for Social Films

Responsibility of Trade Unions and Co-ops.

IT is not enough to leave the making of social films to the Ministry of Information, said Edgar Anstey at the Workers' Film School during the week-end. Trade Unions and Co-operative groups should sponsor such films and support non-theatrical exhibitions of them

The speaker emphasised, however, that when one spoke of social films one did not necessarily mean those made for social propaganda purposes. It could be argued that every film was a propaganda film, as the presentation of any particular aspect of life such as one saw in many of the feature films, could be thought of as propaganda for the *status quo* in social life. Every film presented an interpretation of the social order or some sort.

"Grapes of Wrath" and "Love on the Dole" were among those films which displayed a condition of life of a different kind.

With regard to short social films, the ideal was to present social problems in terms of people rather than as dry-as-dust statistics, as had been done in the past as far back as eleven years ago by the Empire Marketing Board.

Such films as "Breeding New Grass" and those dealing with London's milk supply and the fight against dyptheria and malaria would spring to mind, as well as "Living with Strangers" in which the problems of evacuated people in reception areas were dealt with.

Much more could be done by using real people rather than actors in films of this type. "Merchant Seamen" was an instance of the employment of real people in recognised conditions of life in which they moved naturally, although actors could be used with advantage in certain ways.

Social films should, Mr. Ansley claimed, be completely objective to carry their story effectively.

A.C.T.'s WORK FOR TECHNICIANS

George H. Elvin, general secretary, Association of Cine Technicians, addressed the school on "What Trade Unionism Does for the Film Technician." He traced the progress towards better conditions in the production side of the industry which was largely due to Union efforts.

Headway was still being made, but slowly, mainly because of the employers' refusal to reorganise the principle of a 47-hour working week or to negotiate for certain higher grades of technicians.

He claimed that his Union had influenced the operation of the Film Act, and could take some credit for the fact that the film industry was still operating in war time.

OTHER PAPERS AT THE WORKERS FILM SCHOOL

Other papers were delivered on sub-standard cameras, by Norman Blinkhorn, and on projectors by N. W. Wooderson, of the G.-B. Equipments.

Miss Mary Fields' interesting address on "Making Nature Films" was keenly listened to, as was J. M. Pavey's "Organising a Film Showing Unit."

W. Sellars, whose B.K.S. paper on "Showing Films to the African," was summarised in the KINE recently, contributed a paper on the difficulties and opportunities of screening films to undeveloped races in Africa.

Betty Stockfeld, star of HARD STEEL, which Norman Walker is directing at Denham for G.W.H

PASCAL IN ENGLAND

New Shaw Plan

WILL PRODUCE "ARMS AND THE MAN"

GABRIEL PASCAL, producer of "Pygmalion" and "Major Barbara," returned to England by flying boat from New York during the week-end. The KINE. WEEKLY correspondent met him on his arrival at a southern port. He said he had returned to produce a film version of "Arms and the Man," another of Shaw's works.

"I cannot tell you yet who will take the principal parts," he said, "as I shall have to consult the author first." Mr. Pascal is going to stay at his residence in Buckinghamshire.

He has recently been in New York in connection with the showing of "Major Barbara," which, as we know, has had an enthusiastic reception there at the Astoria. "There is no doubt about Shaw's popularity in the U.S.A." he said. "The seven-and-a-half minutes film of Shaw making a speech to the Americans on the war effort and their part in it has proved one of the finest pieces of propaganada that has ever left this country," he declared.

Later Mr. Pascal plans to go to Canada to produce a film dealing with a phrase of the Dunkirk retreat.

"FATE KNOCKS THE DOOR"

Soskin on Exteriors and Location

Paul Soskin's new film which looms as one of the most important productions of recent years, has now been retitled, or rather its title has been condensed to "Fate Knocks the Door" without eliminating the significance of the four famous notes of the "V" signal, which has now achieved world-wide fame.

Exteriors and location shooting on this new Conqueror production is scheduled to start almost immediately at Denham with Anthony Asquith directing, and will take several weeks, because of the tremendous backgrounds demanded by some of the biggest scenes, while continuity of studio work has already been detailed, and all important set designs completed.

In the course of the week Soskin will make an official announcement regarding cast, production and distribution arrangements.

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"YOUNG MR. PITT" STARTS AT SHEPHERD'S BUSH

ROBERT DONAT'S ROLE

THE latest 20th Century production, "The Young Mr. Pitt," starring Robert Donat, went on the floor at Shepherd's Bush on Monday, with Carol Read directing.

The first scene shot was the registration of the birth of Napoleon in the autumn of 1769. Setting was the Registrar's office in Corsica, with Austin Trevor as the official and Dalla Black and Louis Diswarte as Napoleon's mother and father. Another early shot depicted a party given by Charles William Fox (played by Robert Morley), Pitt's greatest political enemy.

The call sheets on the production are highly entertaining for each day's work, in its different scenes, is indicated on the sheet by the exact date of the incident. This accuracy is necessary for the guidance of the wig and wardrobe departments, who have a difficult task with a production of this nature having hundreds of wigs and costumes, differing in each period. With typical studio humour the wags have "dubbed" the call sheets "Dodd's Potted Almanac," William Dodds being the assistant director.

Robert Donat will not be at the studio during this week as he is now resting after several weeks of test, both for costume and make-up.

The unit comprises Freddy Young, cameraman; Phil Grindrod, operative cameraman; Joe Harcourt, continuity; George Stevens, second camera; Michael Hobbs, sound; Bill Partleton, make-up; Biddy Chrystal, hairdresser. Fred Gunn, production manager, and Vetchinsky, art director; J. Ramsay, props, and Alfred Roome, cutter.

"THE ANZACS RIDE AGAIN"

King-Stafford's New Title

No time is being lost by George King and John Stafford in getting their Anzac subject, "The Anzacs Ride Again," ready for the cameras and they spent the week-end in search of suitable exteriors as well as locations for "battlegrounds" which, if one recalls the territories covered by the Dominions troops in their campaigns, is going to give these producers no mean headache.

One of the biggest jobs facing them was the checking of thousands of feet of film, which they describe as some of the greatest dramatic footage yet recorded by a camera.

The stinging realism as well as the spell-binding excitement of some of the great battle sequences, says King, are absolutely beyond reproduction, and they are hoping to incorporate as much of the original as possible in the film, packing it with an authentic and terrific punch, and unprecedented spectacular thrill.

"HATTER'S CASTLE"

Spectacular Scenes in Preparation

Anyone seeking to cultivate a prize thirst could have found the necessary raw materials in plenty on the "Hatter's Castle" set at Denham, where, in the early part of the week, squads of labourers had the task of removing and disposing of six tons of salt which had been used in the elaborate blizzard scene.

Logically enough, the salty scenery had been replaced by a cosy bar-room setting, in which Enid Stamp-Taylor, as a comely barmaid, administered liquid refreshment to Robert Newton as "Brodie." But seekers of the elusive "wallop" would have suffered "bitter" disappointment, for the foaming tankards contained nothing but the softest of soft drinks.

Work is being pushed forward on the spectacular Tay Bridge sequence. A tank, 60 ft. by 70 ft., with nine-foot sides, will represent the Tay in flood, with six wind machines producing mountainous waves.

A full-scale model of Hatter's Castle itself is being built at the Highbury studios, where the trick scenes will be shot.

Frank Forde is in charge of special camera effects.

"Hatter's Castle" is David Rose's latest Paramount British production, being directed by Lance Comfort, with I. Goldsmith as producer.

Helen Perry and Philip Friend in a village wedding scene of SHEEPDOG OF THE HILLS, the Butcher-Empire production which Germain Burger is directing in Devon

"Gert and Daisy" are Busy at Welwyn

DADE'S CLEVER CAMERA WORK

The lounge of a country mansion, filmed in the second week of Butcher's "Gert and Daisy's Week-End" at Welwyn, was one of the handsomest interior sets ever designed by art director W. J. Hemsley. And Doris Waters as Daisy naturally remarked on being introduced to Lady Plumtree, played by Annie Esmond, "Nice little place you've got."

Gert and Daisy were filmed in this lordly environment after a nicely contrasted sequence of domestic disruptions in their commonplace East End living room, with bottles of stout on the table. Here the two Cockney women had an amusing encounter with sailor lads, Wally Patch and John Slater, and their sweethearts; changing to the bedroom, where the lads were hiding under the bed on Gert and Daisy's unexpected entrance. And here there were suggestions of a disrobing act—the camera only registering the Waters sisters' feet and ankles, as viewed by the sailors from their hiding place, a tricky bit of low angle work by cameraman Stephen Dade.

Stephen is also lighting expert for the picture, and his lamp arrangements for the brilliantly lit lounge and a dark Anderson shelter called for ingenious handing.

"49th PARALLEL"

Background Music by Vaughan Williams

For the past two Sundays at Denham the London Symphony Orchestra, under the direction of Muir Matheson, has been recording the special background music for "49th Parallel," composed by Dr. Vaughan Williams, "Master of the King's Musick."

Last Sunday, on stage 2, the orchestra spent the full day rehearsing and making dubbing tracks, which were handled by sound recordist R. A. Smith.

Mr. M. Legg, of H.M.V., was also present to hear the original musical score, which will later be specially recorded by H.M.V., with a preface by the Rt. Hon. Mackenzie King, Prime Minister of Canada.

Others present at the recording were Dr. Vaughan Williams, Michael Powell, director of "49th Parallel"; Harold Boxall, David Lilan, editor, and W. Watkins, chief of sound at Denham. Further tracks will be completed next Sunday at Pinewood, with a smaller section of the L.S.O.

FILM OF THE "V" CAMPAIGN

The production of a film dealing with the "V" campaign has been started by Widgey R. Newman under the title of "The Sign of 'Colonel Britton.'"

The film, which will be approximately 3,500 ft. in length, will be handled by General Film Distributors, Ltd.

BRITISH LION READYING NEW LINE-UP

Three Box-office Winners

British Lion announce that another imposing group of Republic pictures is now being readied for Trade showing.

Heading this latest British Lion batch are three extremely important offerings, namely, "Lady from Louisiana," "Rookies on Parade" and "Mr. District Attorney."

"Lady from Louisiana" is a gripping and colourful drama, which Republic have made at a record cost. Starring John Wayne and Ona Munson, the picture boasts of first-rate support in Ray Middleton, Henry Stephenson and Helen Westley.

The romantic city of New Orleans is the background for this great drama of tremendous box-office appeal. John Wayne and Ona Munson—the latter will be remembered as Belle Watling in "Gone With the Wind"—are said to recapture the glamour of the past and translate it to the screen with consummate artistry. Bernard Vorhaus directed.

Another box-office favourite in this British Lion group is "Rookies on Parade," starring Bob Crosby (fresh from his triumphs in Judy Canova's "Sis Hopkins") and Ruth Terry, with Gertrude Niessen, Eddie Foy, Jun., Marie Wilson and Cliff Nazarro in the main supporting rôles. It is described as a breezy new comedy taken from a leaf of Uncle Sam's Army book, replete with gags, songs and dance routines. Joseph Santley was the director.

Closing this powerful box-office trio is Republic's "Mr. District Attorney," starring Dennis O'Keefe and Florence Rice, with Peter Lorre and Stanley Ridges in main feature support. This film possesses every element of mystery, suspense and humour. The picture was directed by William Morgan.

"G.W.T.W." TRIUMPH IN WAR-TORN EGYPT

Brilliant Premiere.

A cable just received by M-G-M in London describes the brilliant opening of "Gone With the Wind" in Egypt.

In part, it said, "The long-awaited G.W.T.W. opened last night at a gala preview given in aid of the British Community War Fund. The audience was obviously dazzled by the splendour of the scenes, and moved by the story. Their reaction was unequalled by any picture ever screened.

"The galaxy of social and political celebrities present included Egypt's Prime Minister, the British Ambassador and Lady Lampson, the British Minister with the Embassy staff, the American Minister and his legation staff, General Sir Archibald and Lady Wavell with their daughters, and General Catroux, of the Free French Forces."

STOCKPORT STAFF PARTY

"To —— With Hitler"

About ninety persons, including many guests (amongst them being H. Brookes, of G. B. and E. Gratton-Milloy, of 20th Century-Fox) attended the annual staff party of the Plaza, Southport.

W. Hadyn Ellwood, the general manager, made the announcement: "Should the siren sound we have made all arrangements for fire watching, and we intend to carry on with the party, so to —— with Hitler."

Stockport A.F.S. Dance Band provided the music. Mr. Ellwood took the opportunity to say "Thank you" to all who had helped to make the party a success.

GRIMSBY'S NO TO INCREASED WAR BONUS

Grimsby and Cleethorpes C.E.A. have been approached by the N.A.T.K.E. with a request for a conciliation board to consider increasing staff war bonus by 7½ per cent. In view of the fact that an increase was given as recently as January last the request has been refused.

NEW YORK DOCK-SIDE AT ISLINGTON

R.A.F. Sequence for "Hi Gang"

The arrival of British child evacuees in New York occupied Marcel Varnel for two days last week at Islington Studios, where Gainsborough's "Hi Gang!" now goes into its fifth week of production.

On a set representing a New York dock with a giant liner berthed, crowds of onlookers, an American Ladies' Reception Committee and a broadcasting van with Bebe Daniels as announcer waited for the children to disembark. The part of "Little Ben," a British evacuee adopted by Bebe for her radio company, was played by Maurice Rhodes, the clever young son of Jimmy Rhodes, the Cockney character actor.

The interior of an R.A.F. hangar is now being built at Islington for the filming of a typical "Hi Gang!" radio programme which will take Varnel five days of shooting time to complete.

The programme includes three new musical numbers, a farcical pantomime with Ben Lyon as the Fairy Queen, individual turns by the stars as well as music from Jay Wilbur's Band, Sam Browne and the Greene Sisters, and the popular cross-talk between the three stars. A crowd of 250 in R.A.F. and W.A.A.F. uniforms will be used each day as audience.

Felix Aylmer, Esme Percy, Bennett O'Loghlen, Leslie Bradley, Graeme Muir and Douglas Lawrence, the B.B.C. producer, have now joined the cast of "Hi Gang!" which will be released for Gainsborough by General Film Distributors, Ltd.

S. WALES DISCUSSES WAR-DAMAGE PROBLEMS

TRIBUTE TO ARCHIE JONE

IN the unavoidable absence of th chairman (F. A. Cam), Arthu Morgan (Blaenavon) presided ove the monthly meeting of the Sout Wales and Mon. branch. The chair man at the outset extended a warn welcome to Arthur Attwood (New bridge), who was attending th branch meeting for the first time.

A letter was read from Norman Hart the question of insurance for war damag sound apparatus.

Several members expressed the opini that the replies on the subject were not sa factory, and it was therefore decided instruct the secretary to make furth inquiries in connection with British Acous equipment where there is a licence of 4s. per month being paid and not option to p chase taken up.

Also, with reference to the Western El tric as to whether the lessee has an insurable interest in the replacement of suitable equipment, and in connection with B.T.-H. under the hire purchase agreement, whether there can conceivably be two insurable interests.

Staff Reservation

The SECRETARY reported the result of the interview that he and the chairman had had with the Divisional Labour Controller with particular reference to the reservation of operators, and the calling up of managers over the age of 40. A vote of thanks was accorded the officers for their services in the matter.

Arising out of the General Purposes Committee findings, it was reported that first and second operators between the ages of 25 and 35 would not be called up until negotiations were completed with the Ministry of Labour. It was noted that until further notice the calling up of women would be suspended.

Coupons for Uniforms

In connection with the question of coupons for uniforms, it was stated that these were necessary, but suggestions were being made for a reduced number of coupons for kinema employees and that a pool system may be adopted by which employees would surrender coupons.

To Avoid Film Waste

The report added that arising out of a discussion with the K.R.S. on the question of economy of film stocks, that there were proposals for the reduction of programmes to the limit of 11,000 ft., together with the news film, but that possibly a joint council should be formed to consider meeting the Board of Trade.

William Berriman (Pontypridd) and Arthur B. Watts (Cardiff) supplemented the report.

Wage Adjustments

The SECRETARY reported what transpired with reference to the district agreements on the question of war bonus for the N.A.T.K.E. to the effect that he had invited certain members to act as convenors of the area and had communicated their names to Mr. O'Brien.

Good Work Recognised

The presentation of a tankard to Archie Jones (Cwmbran), in recognition of his many years of service to the association was made by R. Dooner, who referred in eulogistic terms to the great work Mr. Jones had rendered, both in his capacity as chairman and as delegate to the General Council.

A similar presentation was made to W. J. Fooks, the secretary, in commemoration of 21 years with the association. Several members paid a high tribute to the faithful services rendered to the branch by Mr. Fooks, not only as secretary but also as a member and representative of the Park Hall.

Both Archie Jones and the Secretary suitably responded.

For the C.T.B.F.

R. DOONER (Maesteg) mentioned that a suggestion had been made that there should be a collection box at all C.E.A. meetings. In this connection the Secretary was authorised to have such a box available at the branch meetings.

Roll of Honour

Sgt. Pilot R. Hogan

Deep sympathy is being expressed with Billy Hogan, of the Clonard and Savoy, Belfast, and a past-President of the Northern Ireland Trade in the ordeal he is going through. Billy has received official intimation that his only son Roy Hogan, who was formerly with Harry Wilton and later with A.B.F.D., is missing after a raid on enemy territory. Roy, who was a sergeant pilot, had taken part in a number of raids over enemy-occupied territory, but when home on leave made light of his experiences. A large circle of friends are expressing the hope that Billy and his daughters and Mrs. Roy Hogan will receive letter news in the near future. About 48 hours before being posted as missing Roy had been home to see his newly born son.

Eric Mawson

Eric Mawson, formerly manager of Classic kinemas in Portsmouth, Southampton and London, is reported missing. He joined the Royal Marines in 1940 and had been serving with that corps in Middle East. He was 27 years of age and had been at Southampton for two years.

Charles Victor, Clifford Evans and Cameraman Bob Krasker during the showing of THE SAINT MEETS THE TIGER, the RKO-Radio production recently completed at Denham

NAMES IN THE NEWS

North Finchley Appointment—York Managers Join Up—Birmingham Licence Changes

H. G. Graham, who succeeds the late A. H. Brades as manager of the North Finchley Gaumont, lived for 20 years in France, where he was the proprietor of an hotel at Le Touquet. Ten years ago he returned to this country and was appointed manager of the Academy, Oxford Street, where he specialised in Continental productions. His work in connection with these presentations brought him into personal contact with many notabilities, including the present King and Queen, the Duke and Duchess of Gloucester, the Duchess of Kent, the Duke of Windsor, the Prime Minister, Anthony Eden, the Emperor Haile Selassie, Ribbentrop and Count Grandi (the latter had to be remonstrated with for expressing audible disapproval of a newsreel). Mr. Graham, as might be expected, speaks fluent French and German.

Shaving-set and hairbrushes formed gifts from colleagues at the Regal, Margate, presented by the manager (D. Lyons) to **George Cronk,** who has left to join the Royal Navy.

W. R. Scutt, who has been assistant manager of the Regal (A.B.C.), Cheltenham, since April last, is being transferred in a similar capacity to the Westover, Bournemouth. He will also act as relief at the the Grand and Carlton in that town.

Fordham Ellis, who has joined the R.A.F. this week, has been manager of the Regal (A.B.C.), York, for nearly four years, during which period he has been responsible for many admirable showmanship efforts. He was previously at Cliftonville, Wandsworth, Tankerton and Lewisham for A.B.C., with whom he has been for over ten years, and for a time was also at the Regal, Marble Arch. He is a member of the KINE. Company of Showmen, whose certificate he has won for two years.

Tony Lister, manager of the Clifton, York, will also be joining the R.A.F., for which he has done much useful benevolent work. This recently gained him a warm tribute from the Lord Mayor of York (Ald. W. Horsman).

While at the Clifton Mr. Lister has won the hearts of all young kinemagoers, by whom he is affectionately known as "Uncle Tony." During his period at Clifton there have been special attractions for members of the Royal Air Force and use of the kinema ballroom has been appreciated in the daytime by women's sewing parties, who have raised considerable sums for comforts for the troops.

Eric V. Walls, who has been manager of the Regent, Bradford, since the beginning of this year and before that was at the Wicker (Sheffield), the Princess (Peterborough) and the New Palace (Nuneaton), has now left the J. F. Emery circuit to join the Odeon circuit as assistant manager at the Odeon, Leicester.

This theatre is under the direction of H. J. Potter. Mr. Walls, whose name has regularly appeared in our showmen's tip page, is brother of Dennie C. Walls, general manager of the J. F. Emery circuit, Manchester.

C. H. Dracott, formerly manager of the Odeon, Bury, home on leave from his duties as a wireless operator in the Merchant Navy, last week, was given a welcome when he visited the Bury Rotary Club, of which he is a member.

Jack Howard, chief operator at the Oxford, Blackpool, is now serving in the R.A.F.

Joseph Hagon, who before joining the Royal Navy as a wireless operator was foreman at the Majestic, West Hartlepool, is now at a naval rest camp in the Middle East. In action he lost everything except his life and Rosary beads given to him by his grandmother. In a brief letter home he expresses thankfulness for his escape, but is very grieved to have lost in the action a cigarette-case presented to him by the manager and staff of the Majestic.

Among the kinema, music and singing licences transferred by the Birmingham Public Entertainments Committee on Monday last was that of the King's Norton Kinema to **Matthew Walford,** who prior to taking over the management of the Rock, Alum Rock, in January last, had charge of the King's Norton house.

At the Rock he is succeeded by **Reginald Henry Roberts,** formerly house manager at the Futurist Theatre, John Bright Street, Birmingham. Since that house was closed following air raid damage Mr. Roberts has been engaged on the Clifton circuit.

Mrs. Muriel Marjorie Fletcher was granted the licence of the Apollo Picture Playhouse, Tyburn, in succession to her husband (W. Hedley Fletcher), who has taken up "work of national importance."

KINEMA MURDER CHARGE

Alleged Statement

An 18-year-old operator, Leslie Walter Hammond, of Buckland Avenue, Dover, was at Dover, on Tuesday, July 22, accused of the murder of George Thomas Roberts, aged 50, manager of the Plaza, Dover.

Hammond, who was employed at the kinema, where he was working until Monday, was arrested after a police investigation lasting 17 days.

Det.-supt. Rawlings alleged that on Monday Hammond replied to the charge, "I don't know why I done it."

The magistrates granted an application for legal aid and remanded him in custody until August 12.

SUNDAY HOURS IN AUGUST

Middlesex County Council has notified the London C.E.A. of their acceptance of the suggested hours of 3-8.30 on Sundays, beginning with August 3.

London's Public Control Committee is reporting to its Council next Tuesday, when it is hoped a recommendation for similar Sunday hours will be accepted.

PARAMOUNT'S EIGHTEEN NEW PRODUCTIONS

Stepping Up Their Studio Drive

WITH eighteen pictures completed or in the cutting room, Paramount are stepping up the tempo of their current production drive, and announce five further pictures launched in the opening weeks of the current month

In addition to Cecil B. De Mille's spectacular Technicolor sea epic, "Reap the Wild Wind," which is already in production, Paramount will start four more pictures during the present month.

The list is headed by "Louisiana Purchase," Technicolor picturisation of the B. G. De Sylva Broadway stage hit, with Bob Hope in the lead and Irving Cummings as director.

"Take a Letter, Darling," Claude Binyon's adaptation of the George Beck story, was scheduled for its first take on July 14, with Fred MacMurray in the starring masculine role.

A collegiate murder mystery with music, tentatively titled "Sing a Song of Homicide," with Eddie Bracken, June Preisser and Betty Jane Rhodes, heading the cast, went on the floor the same day, with Ted Tetzlaff directing.

The "Henry Aldrich" series which have proved so successful are to be continued. Fourth in the series, "Mr. Aldrich's Boy," with a new cast combination consisting of Jimmy Lydon, Charley Smith, Mary Anderson, June Preisser, Martha O'Driscoll, and John Litel, will enter production in a week's time, with Hugh Bennett in the director's chair. "American Empire," starring Richard Dix, who made such a triumphant return to the screen in "Fighting Marshal," will also start toward the end of the month.

Irving Berlin Tunes for Crosby

Irving Berlin is writing fifteen new songs for "Holiday Inn," Paramount's forthcoming Mark Sandrich production in which Bing Crosby and Fred Astaire will be starred. Berlin has already completed seven of the new pieces, and will write the remaining eight during his present stay in New York. With the combination of the screen's most popular singing star, the most popular dancer, the leading writer of popular songs, and Sandrich, one of Hollywood's ablest producer-directors, "Holiday Inn" promises to be one of the most successful musical films of all time.

"Holiday Inn" is from an original story idea by Berlin which he planned as a stage musical revue, but which Paramount persuaded him to develop for the screen instead.

Dorothy Lamour steps from the sarong of the tropics to the furs of the frozen North as the heroine of "Angel in Furs," her new starring vehicle. In "Angel in Furs" she will appear as a heroic nurse stationed in Upper Alaska. The star has just completed her role in "Aloma of the South Seas," a Technicolor production in which she is co-starred with Jon Hall.

"The Fleet's In"

Eddie Bracken's clever performance in "Reaching for the Sun" and his work in "Caught in the Draft," have gained him the star role in "Out of the Frying Pan," the big Broadway hit recently purchased by Paramount. In it Bracken will portray a jobless stage actor, who with other disengaged players puts on an act in a producer's hotel in hopes of getting a job. Bracken will also co-star with Dorothy Lamour in a rollicking musical "The Fleet's In," scheduled for early production.

Ellen Drew has been cast for another star role in the screen version of Dalton Trumbo's best seller "The Remarkable Andrew." Miss Drew will play the sweetheart of William Holden as a small-town bank clerk, and Brian Donlevy will be seen as General Andrew Jackson, who materialises in modern guise to impart sage counsel to a typical youth beset with the problems of ambition.

A successor to "Power Dive" will team Jean Parker again with Richard Arlen in "Flying Blind," third of the series of aviation action dramas produced by William H. Pine and William Thomas for Paramount.

Three further Paramount productions scheduled for immediate production include "Glamour Boy," starring Jackie Cooper and Susanna Foster, to be directed by Ted Tetzlaff; "Timber Wolves," a Hopalong Cassidy picture starring Bill Boyd with Eleanor Stewart, directed by Lesley Selander, and "This Gun for Hire," sensational adventure story, whose chief characters are a famous actress, a munitions magnate and a murderer.

FILM AIDS SERVICE FAMILIES

AT a first night of "This England" at the Regent Kinema, Middlesbrough, an Army officer, Col. T. K. Ridley, outlined the manner in which the Soldiers', Sailors', and Airmen's Families Association were doing splendid work. Since the war started, he said, in Middlesbrough alone 3,640 families had been helped, and £1,490 paid out.

He thanked the Anglo-American Film Corporation for granting 10 per cent. of the box-office receipts to the Association during the period the film "This England" was shown, and also Thompson's Enterprises, Ltd., for their co-operation and kindness in placing collecting boxes in the kinema.

Scotland's War Time Film Record

ALEX KING SUPPLIES INTERESTING FIGURES

At a recent meeting of the Scottish Development Council Alec King had some very interesting figures to give regarding the showing of Scottish films. The first three productions, "Scotland for Fitness," "Sport in Scotland" and "Sea Food," had 365 bookings in Scotland, and the four films which followed, "They Made the Land," "Children's Story," "Wealth of a Nation" and "Face of Scotland," were shown 751 times in Scotland. In all, the seven productions were seen by over 22 million people.

Mr. King pointed out that a complete record of everything filmed by newsreels in Scotland since the outbreak of war has been kept. This film already takes more than three and a half hours to screen.

Still They Go

Manager Willie McIntyre, of the Regal, Sauchiehall Street, Glasgow, did not even get finishing his holiday, as last week-end he reported for duty with the R.A.F. It is difficult keeping trace of kinema managers nowadays as every day we hear of another one slipping off and invariably to the R.A.F.

Jack Elder, the Scottish school teacher who was so closely associated with the activities of the Glasgow Film Society, is now in the Navy in command of a naval unit and enjoying it very nicely. He is reported to enjoy a boxing bout on board as keenly as he did when a former amateur of ability.

WARNING TO YORK MANAGERS

Unaccompanied Children See "A" Films

York Watch and Licences Committee state that they have had occasion to warn the managers of kinema houses in the city against allowing the admission of unaccompanied children to exhibitions of category "A" films.

At a meeting of York City Council at which the subject was discussed, the chairman of the committee (Ald. Thomas Morris) said that all houses of entertainment in the city had been communicated with, and, in addition to the steps which the committee had taken, they would see to it that the admission of children to see exhibitions of "A" films was strictly enforced.

Continued from page 3

Conserving Film Stock

LONDON OPPOSES K.R.S. RELEASE PLAN

feeling was expressed during the meeting that if any scheme which the C.E.A. should produce on the following day showed that a greater economy in film could be effected without prejudicing the general scheme of film exhibitions it should be fully considered and, if found feasible, supported.

It was hinted that the C.E.A. might bring forward a zoning plan to operate on the eastern side of London.

London Says No

The KINE. understands that a meeting of London exhibitors met on Tuesday in London and wholeheartedly rejected the redistribution scheme which had been recommended by the K.R.S. Its representatives at yesterday's joint meeting were expected to voice this objection very strongly.

It is the belief of this group that the only just way of effecting the necessary economies is by reducing the footage unspooled at each performance to an agreed Trade figure.

This plan has already been rejected by the General Council of the Association.

M. of I. Wastage

The amount of film used in trailers and in Ministry of Information shorts was also reviewed, the Council feeling that although the latter was not entirely within the realm of renters' activities it would be legitimate to bring before the Board of Trade the large amount of film being used for M. of I. shorts. A ridiculous amount of film was being used for these shorts, it was stated, and although at the instance of the Board of Trade the number of copies had been reduced to 750, even this amount might be halved.

One member suggested that instead of one film a week, sometimes with a poor subject, the issue should be made once a month, and this of a first-class subject.

It was felt, however, that while the attention of the Board of Trade might legitimately be brought to the subject by the K.R.S. the matter was more nearly one for the C.E.A.

Continued from page 3

M. of I.'s "BAD BARGAIN"

The Ministry of Information has crippled voluntarily its own film propaganda by this most unwise decision, and one can only hope that in future it will obtain more reliable advice on this side of the work.

Ald. Reeves then made a plea in striking terms for films dealing with the mighty effort which workers in field, workshop, factory and mine, and on lorry, train and ship, were making to the national war effort. They were now in the front line, he said, sharing dangers and even death, with their fighting brothers. But there are no Ministry of Information films to give encouragement to them in their titanic efforts to produce the machines of war, the fuel for munitions, and the food for the sustenance of both civilians and fighting forces on land, air and sea. Neither are there films to give inspiration on the very things we are fighting for, freedom, democracy, and the right to govern ourselves in our own way.

If there were such films, not only would they give encouragement to fighters and workers for freedom, but they would make even programmes of propaganda films alive with a great purpose, the purpose for which the nation fights this war. And the programmes would be, in consequence, far more balanced than they can ever be with the less purposeful films now being shown.

Upon Ald. Reeves' criticism being brought to the notice of W. R. Fuller, General Secretary of the C.E.A., Mr. Fuller said: "Ald. Reeves' complaint is one for the Ministry and not for the C.E.A.

"The Ministry has achieved through the arrangement with the C.E.A. an exhibition of its five-minute films which could not have been secured at all on such a wide basis, besides, the tremendous cost of exhibition and distribution which would have attended any other scheme producing far fewer exhibition hours.

"The limitation of screenings outside the commercial kinema is insignificant beside the huge public provided within the kinema."

Mr. Fuller admitted that there had been "a mere handful of complaints of the non-showing of M. of I. five-minute shorts in various places. These had been promptly dealt with from C.E.A. headquarters, and the scheduled screenings had been resumed.

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TRAINING IN FILM TECHNIQUE

POLYTECHNIC SCHOOL HEAD MAKES REPORT

THE principal of the School of Photography at the Regent Street Polytechnic, L. J. Hibbert, F.R.P.S., F.I.B.P., A.Inst.P., contributes to the current B.K.S. Bulletin an interesting report of the work done in the kinematography course at that well-known educational centre.

Mr. Hibbert says:—

July marks the end of the school year in the B.K.S. two-year course in kinematography at the Regent Street Polytechnic. Students are now ready for entry to the film Trade, but will instead take up technical duties contributing to the war effort.

A Co-operative Plan

The course was started at the instance of the B.K.S. in 1933. The idea of co-operation forms the keynote of the scheme; by this is meant the intelligent working together of a team of specialists each of whom knows enough about the other man's troubles to make him a willing and sympathetic helper. It is considered that specialists in water-tight compartments are not pulling their full weight and that problems confronting, say, the cameraman, will be more easily solved if a sound recordist adds his bit than if he stays in his box until wanted.

Beyond this, the aim is to train the students in all branches equally, so that they may be able to move from one section to another while young and so avoid the evils of too early specialisation.

Selection of Candidates

In order to obtain an intake of suitable persons an entrance examination is held each year, which is taken by all candidates excepting those who have passed the London Matriculation or General Schools in the required subjects; these are English, mathematics, chemistry, sound, light, heat and electricity.

It is thus possible to get together a class where all the members start with a fair knowledge of the fundamental sciences involved in any side of the technique of film work, except the actual drama or production fields. Every candidate for admission must appear personally before the selection committee (on which the B.K.S. has a two-thirds representation), so that only those whose personality is considered suitable for a career in films will be accepted for training.

The course provides a continuation of scientific studies, to a standard approaching that of B.Sc., together with the theory and practice of photography, kinematography, sound recording and reproduction, set design and construction, film editing, and general studio and laboratory technique.

After-Course Employment

The past records of the students show that in the earlier years of the course a very large proportion secured appointments in the film Industry, and a number hold—or held until the outbreak of war—responsible positions with leading firms. Unfortunately, the slump in film production during the year or two preceding the war led students to seek appointments in related spheres, notably television, where their training proved of value.

To-day, a large proportion of ex-students are engaged on technical work of vital national importance, either in the Forces or in firms associated with the film Industry.

It is to be regretted that scholarships formerly provided by the generosity of the film Trade have been discontinued. One may hope that some means may be found for providing suitable youths with the training for which post-war problems of our Industry will create an urgent need.

MIGRATORY JUNIOR OPERATORS

The Lure of Bigger Money

Increased concern is felt by Manchester and district exhibitors at the difficulty of maintaining the operating room staffs intact.

Trouble arises from the fact that junior operators, even while in course of training, simply cannot resist the blandishments of a little more money per week offered by theatres which have not taken any active steps to recruit suitable personnel. Exhibitors who have had to part with trainees feel it would be a hardship to have to give a man his insurance cards after training him for a permanent position.

The Observation Window

New Optical Glass

"THE OTHER FELLOW'S WORKSHOP"

Seeking Service Soloists

THE "new" optical glass recently perfected by the Eastman Kodak Company for lens making is likely to prove of keen interest to cameramen, and must be regarded as a scientific advance of the first importance. Devoid of the silicates which have hitherto been accepted as the essential ingredient in glass making, the new substitute is produced largely with salts of tantalum, tungsten and lanthanum. Its refractive index is so much higher than that of the ordinary optical glass that lenses of any given focal length will be much flatter, easier to work, and capable of being used almost to the periphery. The exercise of patience in the matter must be indulged in, however, as the high refractive index will involve entirely fresh computations, and optical designers are likely to be kept pretty busy for some time to come.

THE methacrylate resins which were referred to in a recent issue of KINE. now figure in another novelty hailing from the U.S. Unbreakable, permanent safelights are being produced from pressed sheets of methyl methacrylate in which the necessary colouring matter has been incorporated. The plastic—Lucite—is made at the Arlington plant of the duPont Company in New Jersey; the safelights are made by the Defender Photo Supply Co., in Rochester, N.Y.

ICELAND, the protection of which has been undertaken by America, much to the Nazis' disgust, is the home of optical calcite, a vital constituent in the manufacture of nicol and other polarising prisms. Indeed another name for calcite is Iceland spar. Recently, however, Mexico has come into the picture owing to the accidental discovery of a deposit there, which promises to be very prolific. United States interests have been alert in this direction, and the entire output of the new deposit centre will be shipped to one of the largest optical manufacturing corporations in America.

IT is interesting to read in *Better Theatres*, the monthly supplement to the American *Motion Picture Herald*, a plea from a projectionist reader for the publication of more pictures of projection rooms in the paper. "Everyone," writes a projectionist correspondent of the paper in question "is interested in what the other fellow's workshop looks like, and many good ideas are obtained from them for use in their own rooms."

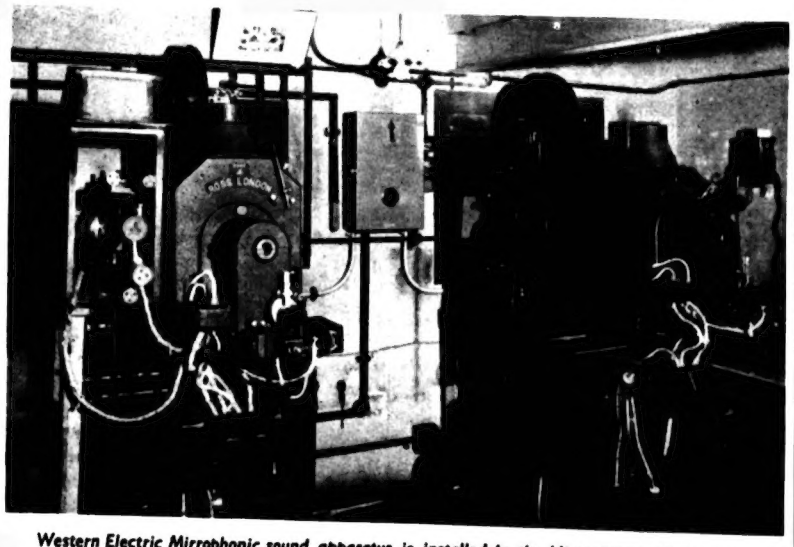
IT was precisely the recognition of this "interest in the other fellow's workshop" which prompted the KINE. years ago to print weekly a picture of a projection room on this page. Many projectionists have cut out these pictures and have pasted them in a scrap-book, "collecting" them as some people do postage stamps. We of the KINE. are glad to have had our part in this service.

THE note on this page last week on the discovery of technicians able to put in a useful hour in the projection room is supplemented this week by an instance of the use of musical talent. While Peter Kilsby was giving one of his popular organ interludes at the Ritz, Cleethorpes, recently, he noticed a particularly fine voice in the audience. Its owner was traced and found to be Gunner R. A. Charlesworth, who agreed to sing during the interlude the following Sunday. During the same programme a member of the R.A.F. occupied the organ seat to make a very attractive all Services interlude.

A VERY successful transference of usherettes from the auditorium to projection room is reported from Folkestone, where two girls are now employed as operators at the Central. A. E. Drennen, manager of the kinema, gives high praise to the newcomers, who were chosen from many volunteers from his staff. They attended out of working hours for instruction.

J. BENSON

THIS WEEK'S PROJECTION ROOM



Western Electric Mirrophonic sound apparatus is installed in the Hippodrome, Workington, the projection room of which is shown above

POOL CARBONS

TELEVISION AS SEEN IN AMERICA

LAND-LINE COMMUNICATION EMPLOYED

A DESCRIPTION in the American *Better Theatres* of the television reception apparatus installed in the New Yorker theatre, New York, reveals the fact that the demonstration was not television in the full sense that we have known in England, but was carried out by means of land lines after the television cameras had first caught the light impulses and the sound.

The light and sound impulses were conveyed by telephone wire to the National Broadcasting Corporation from Madison Square Gardens to Radio City. From Radio City they were relayed to the New Yorker theatre over a balanced telephone wire, a special wire for carrying television and sound signals.

At the theatre these signals were separated, the light impulses being led to the picture projector and the sound to the speakers, of which there were 16 set up in different positions in the auditorium. These were connected up to a control console which brought different speakers into play as the sound was expected to proceed from the left or right of the picture.

Projection Apparatus

The projector, which was located at the front of the balcony, was in form like a steel drum 34 in. in diameter and 34 in. long. Inside was a big television tube built to handle 60,000 to 70,000 volts supplied by a high-voltage transformer standing near the projector. At the back of the barrel-shaped projector a concave mirror 30 in. across takes the televised images as they materialise on the face of the tube and casts them through a rectifying and magnifying lens to the screen 60 ft. away. When they reach the screen the images are 15 ft. by 20 ft.

Four units are placed in the balcony—the projector assembly, an amplifier unit, a transformer-rectifier combination, and the "receiver."

The projector assembly contains the cathode ray tube or kinescope in which the image is formed. The tube has a 7-in. screen looking backward to a 2½-ft. parabolic reflector. From that mirror the image is reflected through a single condenser lens 2½ ft. in diameter, which projects the picture to the screen. Being a single lens it is uncorrected, of course; but fuzziness at the edges of the picture is avoided by the fact that the 7-in. screen in the kinescope is carefully curved to compensate for spherical aberration in the condenser. The constants of this optical system are designed for a throw of exactly 60 ft., and in that respect it is capable of only slight adjustment. Mounting the equipment in the projection room waits upon design of a new optical system capable of projection over a longer throw.

The unit containing this projection equipment also includes one of the television control amplifiers, the horizontal scanning amplifier.

Second Balcony Unit

Located in close proximity is the second balcony unit, the vertical scanning amplifier, in its own cabinet. Adjacent to both these units is the kinescope transformer, having an output of 70,000 volts and a rectifier which converts that output to D.C. for operation of the kinescope. The transformer and rectifier are one assembly and constitute the third unit of the equipment in the balcony.

The fourth balcony unit is the "receiver," which is merely a small amplifier that takes the signal from the telephone line and strengthens it before passing it on to the other equipment that is installed in the balcony.

These units are wired to the telephone line and also wired to a standard 120-volt A.C. supply. The sixth and seventh units comprise the equipment for television sound and consist essentially of normal sound amplifiers and in speaker assemblies identical with those ordinarily used in theatres.

Controls for operating the equipment were located at the television projector where the scanning and brightness of the picture can be governed in much the same way as with a home television receiver. The New Yorker theatre utilised five employees—a projectionist, stationed in the balcony; a stage electrician, stage property man, stage carpenter, and union porter.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

M. of I. Exhibition Boosts Kinema

AN admirable example of the mutual advantage to be derived from local collaboration between exhibitors and Government Departments comes from the Odeon, Redhill, where Jack Alexander placed the circle lounge at the disposal of the Ministry of Information for the holding of a series of exhibitions of posters and photographs of various phases of Britain's war effort. The present exhibition, entitled "Lifeline," deals with the work of the Merchant Navy and was opened by the local M.P.—Gordon Touche, supported by M. of I. officials.

The advance publicity was entirely carried out by the Ministry, who placed several hundred posters around the district, distributed thousands of handbills and made announcements in the local Press. Although the exhibition has been open only a few days many hundreds of people have passed through the lounge as a result of this intensive advertising. A number of quad boards have been at the disposal of the M. of I., and these have been placed at selected spots in the district to draw the attention of the public to the exhibition.

A humorous touch tying up with the current presentation at the theatre was added by Chief Operator A. J. Betts, who fitted up a small table containing nothing but a portion of a very stale loaf of bread and a small card beneath it bearing the caption:—

YOU CAN'T TAKE IT WITH YOU!!!

Showing at this Theatre on Sunday, August 3. *But you can help the Merchant Navy hit back by avoiding waste!!!*

A Feature Run under the Auspices of the "Kine." Company of Showmen

IN many shows the operator has by custom been regarded as the handy man. His services have been called upon for anything from a spot of billposting to minor structural repairs. Often he has been the technical genius behind a particularly effective piece of publicity, making cut-outs, designing models and supplying them with "works." What is going to happen now that Eve is replacing Adam in the box? Will the projectionette be expected to turn her talents to publicity uses? If so, I foresee some interesting departures from tradition. We may expect models in dainty confections contrived from odds and ends which escape the coupon system. Plywood may give way to plush, lighting effects to lingerie. Anyway, if the girls have the enthusiasm and initiative, I don't see why they shouldn't be given the chance to show what they can do.

Unselfish War Effort

LETTERS of appreciation have been received from the Mayor for the Hornsey War Weapons Week effort made by F. C. Self, of the Muswell Hill Odeon, which resulted in £3,193, the second largest sum taken at the local collection centres.

He achieved the fine total by a display of posters around the theatre, the screening of slides and by arranging parades of the Home Guard—for which, incidentally, he also ran a recruiting week recently. There were also speakers on the stage nightly to drive home the message, one of them being Will Hay's scenarist, now a major in the Home Guard.

Mr. Self commented upon a curious coincidence in connection with his programmes. When I called he was showing "The Invisible Woman" (G.F.D.); exactly a year previously the chief feature had been "The Invisible Man Returns" (also G.F.D.). One wonders whether a year hence his screen will show another G.F.D. epic, "The Invisible Baby Arrives."

Mr. Self had a tough experience recently when raiders visited the district and left flaming visiting-cards. He is in charge of the fire watchers for his sector, and after dealing with a number of local "incidents" went home to find his own house in ashes.

Gaiety Girl at Eltham

THE presentation of "The Great Waltz" (M-G-M) at the Odeon, Eltham Hill, was considered a unique occasion by the presence of Lily Maxwell, one of the Gaiety girls who is now living at Eltham. At the request of Manager F. W. Foulds, Miss Maxwell presented the prizes to the winners of a waltz competition which proved a high light of the exploitation. She briefly recounted some of her stage experiences over a period of 33 years, and was presented with a bouquet by little Joyce Welch and thanked for her kindly service by Mr. Foulds.

A Coupon Coup

A TOPICAL angle of exploitation was hit upon by Eric V. Walls, of the Regent, Bradford, to exploit "Road to Frisco."

A few days after the announcement of the cut in the petrol ration, he distributed 3,000 card coupons worded:—

PETROL COUPON
NOT REQUIRED
TO GO WITH GEORGE RAFT AND
ANN SHERIDAN ON THE
"ROAD TO FRISCO"
NEXT WEEK
AT THE REGENT.

Twenty-five coupons for free seats were inserted in the batch. Double-crown art sheets exhorted patrons to ask for coupons. They were told to "Ask for your coupon. It may be worth money to you. (A specimen coupon was affixed to the art sheet.) Free seats given for lucky tickets."

War Savings Showmanship

AN ME 110 exhibited in the car park of the Ambassador (Odeon), Kingswood, Bristol, was one of the high-spots of the local War Weapons Week which was inaugurated by a Sunday night concert arranged by Manager F. J. Hozier. Although admission was charged the tickets were exchangeable during the week for savings stamps to the face value.

At the front of the house a large indicator showed the progress of the campaign, and the amount of the previous day's savings was registered by the chairman of the local council each evening, the figures being heralded by a fanfare of trumpets.

In the foyer Mr. Hozier erected a pavilion in the national colours adorned with Union Jacks, in which savings certificates and stamps were on sale throughout each day.

Letting London know by means of sandwichmen that SIS HOPKINS is among current attractions. British Lion organised this effective walking publicity

ORGANS ON THE AIR

Where the Smaller Instrument Scores

THE Compton organ at the Odeon, Wealdstone, Harrow, is being wired up by the B.B.C. for broadcasting, and the first recital will be given by the manager-organist Alfred Richards on Thursday, August 14, on the Forces programme from 6.30 p.m. to 6.45 p.m. This organist did regular organ broadcasts from the Western area kinemas for periods extending over several years. It will be a most interesting experiment to listen in to this small five-unit organ over the air for several quite important reasons.

First and foremost, simplicity in tonal ensemble is, in my opinion, much in favour of the small instrument, as expressed in the early broadcasting days of Reg. New, Frank Newman, Reg. Foort and George Pattman, who all created the popularity of the kinema organ on five- and six-rank instruments.

A MOVE TO THE SOUTH

Cyril Busfield at High Wycombe

From the Forum, Liverpool, to the Rex, High Wycombe, is about the most complete change of environment, atmosphere and audience one can imagine, but Cyril Busfield seems to have gained favour quickly with his new audience when I heard him on Saturday at the completion of his first week in his new position. The organ at the Rex has only been installed about a couple of months and is a Hammond-Lafleur largest type model. In this small kinema it is heard to advantage because amplification is never stressed and its solo possibilities can be used artistically. Cyril Busfield had no slides owing to delayed luggage when he journeyed south, but used the "mike" in a friendly and intimate way to apologise for what he termed an impromptu interlude.

It was in pot pourri style, well contrasted and entertainingly presented, including several numbers the audience required no invitation to sing. Applause at its conclusion was sufficient proof that the Rex fans had quickly taken to their new organist, for they even joined in his rather unusual theme song, the "Serenade," from the "Student Prince."

A. W. O.

Deborah Kerr being welcomed by Manager Reginald Marks at the Odeon, Uxbridge, where she made a personal appearance during the screening of LOVE ON THE DOLE (Anglo-American)

FOR AUG. 25 RELEASES

Compiled by A. W. Owen

"ANDY HARDY'S PRIVATE SECRETARY"
(M-G-M)

CERT. U. 9,039 ft. Reg. No. F.4040. Reviewed in KINE. May 1, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Mickey Rooney, Lewis Stone.
ATMOSPHERE.—Domestic comedy drama. No. 9 of the "Judge Hardy" series, depicting the folly of allowing the glamour of office to blind one to the importance of realities. Kathryn Grayson, a coloratura soprano, is featured.
ORGAN.—"Valse des Fleurs," Tschaikovsky (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Decca 7738 by Ambrose and his Orchestra.

"ROAD TO ZANZIBAR"
(Paramount)

CERT. U. 8,285 ft. Reg. No. F.4141. Reviewed in KINE. June 5, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Bing Crosby, Dorothy Lamour, Bob Hope.
ATMOSPHERE.—A sequel to "Road to Singapore," describing the tour of a vaudeville company across darkest Africa, in which travel films, jungle romances, etc., are ridiculed and natives chatter a phoney mumbo-jumbo language.
ORGAN.—"Jungle Drums," Ketelbey (Bosworth), or the theme song, "It's Always You" (Walsh Holmes), with adaptation from the piano-solo and vocal-piano copies.
NON-SYNC.—Theme song, "It's Always You," recorded by Ambrose and his Orchestra on Decca F.7828, or "Jungle Drums," recorded on Columbia 9862 by Concert Orchestra.

"ONCE A CROOK"
(20th Century-Fox)

CERT. A. 7,306 ft. Reg. No. Br./Dr.4188. Reviewed in KINE. June 12, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Gordon Harker, Sydney Howard
ATMOSPHERE.—Comedy crime melodrama of revenge, adapted from the West End stage play. The story concerns a reformed crook, turned respectable East End publican, who returns to his former profession to save his son, a gangster's victim.
ORGAN.—Incidental, "The Devil's Whisper," Montague Ewing (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1103 by the International Radio Orchestra.

"DANNY BOY"
(Butcher's)

CERT. U. 7,180 ft. Reg. No. Br.4068. Reviewed in KINE. May 1, 1941.
PUBLICITY.—One 12-sheet, one 48-sheet.
STARS.—Wilfrid Lawson, Grant Tyler, Ann Todd.
ATMOSPHERE.—Sentimental romantic drama with music and song and a war-time London setting, the story suggested by the famous Irish folk song.
ORGAN.—"Londonderry Air," Folk Song (N.C.), with adaptation from any piano-solo or vocal-piano copy.
NON-SYNC.—As organ, recorded on H.M.V. B.2913 by the New Symphony Orchestra or H.M.V. D.B.2117 by Kreisler (violin).

"CHARLIE McCARTHY, DETECTIVE"
(G.F.D.)

CERT. A. 6,977 ft. Reg. No. F.4218. Reviewed in KINE. July 3, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Charlie McCarthy, Edgar Bergen.
ATMOSPHERE.—Crime comedy-melodrama, telling how a famous ventriloquist and his two stooges help to successfully solve a murder mystery, which has more laughter than thrills, with night-club and house-party in gay settings and musical embellishments.
ORGAN.—Novelty entr'acte, "Quivery Quavers," Lloyd Thomas (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1071, by solo pianist and the Tall Mall Revellers' orchestral accompaniment.

THEME SONGS

Publications and Recordings

The Victoria Music Co. have just issued two fox-trot theme songs—"Dolores," from the Paramount picture "The Gay City," and "Isn't That Like Love?" from "Love Thy Neighbour," issued by the same company. August recording lists. Messrs. Chappell have sent me copies of the two theme songs which are featured in "One Night in the Tropics" (Universal Pictures), titled "Your Dream" and "You and Your Kiss." August recording lists.

A. W. O.

• Morgan's Slides Ltd.
still at
309 GRAY'S INN RD., LONDON,
'Phone: TERminus 2536/7. W.C.1.
IF addresses are ready—IF

STABLEFORD All-Metal —
FINEST LIGHT and SOUND SCREENS
See and Hear it at the Cambridge Theatre
STABLEFORD ALL-METAL SCREENS LTD.
1, Stebbing St., London, W.11. Phone: Park 7882.

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KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

WANTED, Operator-Manager, also Chief and Second Operator; salaries £5, £4 10s. and £2 10s. respectively. Enclose copies of references, which will be treated in strict confidence, to General Manager, Ritz Cinema, Bitterne, Southampton.

CHIEF Operator required for small suburban kinema in Bristol.—Write, stating age, experience, salary required, and enclose references to T., Box 864, Kinematograph Weekly.

WANTED, Chief Operator-Electrician; H.I., Plenum, W.E.; really first-class man given every encouragement.—Regal, Stockton-on-Tees.

SITUATIONS VACANT (cont.)

WANTED, first-class experienced Manager; must be good disciplinarian and exploitationist; good salary to the right man; splendid prospects; 26 miles from London.—Write, full particulars, Harry Ward, 62, Oxford Street, W.1.

CHIEF Operator wanted, Coventry; comfortable, permanent post; good wages.—Full details of experience, etc., in confidence to R., Box 862, Kinematograph Weekly.

OPERATOR wanted, small town West Country kinema.—S., Box 863, Kinematograph Weekly.

SITUATIONS VACANT (cont.)

CHIEF Operator, experienced, for S.W. London; commencing immediately; good wages; easy situation.—Write, Holdings, 32, York Road, Battersea, or 'Phone: Battersea 1910.

COMPETENT Second and Third Operators required.—Apply, Gale, Gaumont Super Cinemas, "State," Kilburn.

SECOND Operators required; safe, comfortable berths for the right men.—Refs. (copies only), experience to Morris, 52, Shaftesbury Avenue, London, W.1.

SITUATIONS VACANT (cont.)

COMPETENT Maintenance Electrician required, exempt, for large London kinema; salary £6.—Box 682 N., 25, Shaftesbury Avenue, W.1.

SECOND Operator required, exempt or over military age; good wages.—Manager, Palace, Warrington.

SECOND Operator required at once.—Write, stating age, experience, and salary required to Manager, Gaiety Cinema, Southsea, Hants.

KINEMA Staff for S.E. London; Operators, Attendants, Usherettes, Cleaners, Firewatchers.—State age, experience and salary required to W., Box 857, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, JUST COMPLETING FIVE MONTHS' SUCCESSFUL TOUR AS RELIEF MANAGER FOR LEADING CIRCUIT COMPANY, DESIRES PERMANENT MANAGERIAL POSITION WITH CIRCUIT OR INDEPENDENT; AGE 28; TOTALLY EXEMPT ALL MILITARY SERVICE; YOUNG, ENTHUSIASTIC, FULLY CONVERSANT ALL BRANCHES; HIGHEST CREDENTIALS; EXCELLENT EXPLOITER; GO ANYWHERE FOR GOOD BERTH.—U., BOX 865, KINEMATOGRAPH WEEKLY.

MANAGER, 25 years' experience, circuit and independent; variety, cafés; projection; age 50; disengaged; anywhere.—100, Brackens Lane, Alvaston, Derby.

MANAGER (46), relinquishing management (at own request) of Midlands independent hall, desires similar position, small non-combine hall preferred; highest credentials.—V., Box 866, Kinematograph Weekly.

MANAGER REQUIRES ENGAGEMENT FOR DURATION OR PERMANENTLY; AGE 45; GOOD APPEARANCE AND WELL EDUCATED; EXEMPT MILITARY SERVICE OWING TO WAR DISABILITY; WESTERN COUNTIES OR DEVON OR CORNWALL PREFERRED; MANAGERIAL EXPERIENCE IN NEWS THEATRES (WEST END), LONDON SUBURBAN AND PROVINCIAL FEATURE HOUSES; AT PRESENT RESIDING IN CORNWALL.—C., BOX 850, KINEMATOGRAPH WEEKLY.

MANAGER desires change; totally exempted Service; age 48; 30 years' experience, electrician, projectionist, management; independent kinema preferred; first-class offers only. State salary when replying.—O., Box 860, Kinematograph Weekly.

EXPERIENCED Chief (exempt) seeks situation; W.E., B.T.H. rectifiers; excellent references; lowest salary, £6.—Operator, 2, Brooklands Road, Thames Ditton, Surrey.

EXPERIENCED Chief Operator desires position, modern hall; W.E., B.T.H., rectifiers, Plenum; excellent references; salary, £5.—Operator, 18, Ritches Road, Harringay.

GOOD Operator-Electrician; long experience; over military age; references; good wages expected.—Q., Box 861, Kinematograph Weekly.

FOR SALE AND WANTED

FOR Sale, three sets of Tabs, Lamphouses, Arc Lamps, Battery Chargers, etc.—Apply, Cheshire County Cinemas, Ltd., Emprers, Runcorn.

E. G. TURNER
ALL-METAL SCREENS • BEST-LIGHT and SOUND
43-49, Higham St., Walthamstow, E.17
'Phone: LARKSWOOD 1061-2.

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
LONDON						
Thur., July 24	2.30 p.m.	Cambridge	Sunny	RKO-Radio	Anna Neagle	—
.. .. 24	10.30 a.m.	Phœnix	Tumbledown Ranch in Arizona	Pathe	Ray Corrigan	—
.. .. 24	3 p.m.	G.B. Private	Grandad Rudd	Renown	Bert Bailey	U
Fri., .. 25	10.30 a.m.	Private Theatre	Overland with Kit Carson (serial)	Columbia	Bill Elliott	—
.. .. 25	2.30 p.m.	Phœnix	The Golden Hour	United Artists	James Stewart	—
.. .. 25	3 p.m.	Preview Theatre	Sin of Norah Moran	Renown	Zita Johann	A
Mon., .. 28	3 p.m.	Preview Theatre	Swing it Buddy	Renown	Pinky Tomlin	U
Tues., .. 29	11 a.m.	Studio One	The Target for To-night	A.B.F.D.		—
.. .. 29	11 a.m.	Carlton	One Night in Lisbon	Paramount	Madeleine Carrol	—
BIRMINGHAM						
Fri., July 25	10.30 a.m.	Scala	Model Wife	G.F.D.	Joan Blondell	—
.. .. 25	10.30 a.m.	Forum	Conga Swing	Columbia	Penny Singleton	U
Mon., .. 28	10.30 a.m.	Scala	Love Crazy	M-G-M	William Powell	A
.. .. 28	10.30 a.m.	Forum	Roar of the Press	Pathe	Wallace Ford	A
Tues., .. 29	10.30 a.m.	West End	The Target for To-night	A.B.F.D.		—
.. .. 29	10.30 a.m.	Scala	I'll Wait for You	M-G-M	Robert Sterling	U
.. .. 29	10.30 a.m.	Forum	Hurry, Charlie, Hurry	RKO-Radio	Leon Errol	U
Wed., .. 30	10.30 a.m.	Forum	The Great American Broadcast	20th Century-Fox	Alice Faye	U
.. .. 30	10.30 a.m.	Scala	A Woman's Face	M-G-M	Joan Crawford	—
.. .. 30	10.45 a.m.	West End	Sunny	RKO-Radio	Anna Neagle	—
Thur., .. 31	10.30 a.m.	Forum	Tall, Dark and Handsome	20th Century-Fox	Ceasar Romero	A
.. .. 31	10.30 a.m.	West End	Black Cat	G.F.D.	Basil Rathbone	—
BELFAST						
Tues., July 29	10.45 a.m.	Classic	The Flame of New Orleans	G.F.D.	Marlene Dietrich	—
CARDIFF						
Fri., July 25	11 a.m.	Olympia	My Life is Yours	M-G-M	Lew Ayres	—
.. .. 25	10.45 a.m.	Empire	Forty-Thousand Horsemen	G.F.D.	Grant Taylor	A
.. .. 25	10.45 a.m.	Odeon	Ellery Queen's Penthouse Mystery	Columbia	Ralph Bellamy	A
.. .. 25	10.45 a.m.	Park Hall	Lady with Red Hair	Warner	Miriam Hopkins	A
Tues., .. 29	11 a.m.	Odeon	The Target for To-night	A.B.F.D.		—
.. .. 29	10.45 a.m.	Empire	Model Wife	G.F.D.	Joan Blondell	A
.. .. 29	10.45 a.m.	Park Hall	The Strawberry Blonde	Warner	James Cagney	A
.. .. 29	10.45 a.m.	Olympia	Hurry, Charlie, Hurry	RKO-Radio	Leon Errol	—
Wed., .. 30	11 a.m.	Park Hall	Love Crazy	M-G-M	William Powell	A
.. .. 30	10.45 a.m.	Empire	Sunny	RKO-Radio	Anna Neagle	—
Thur., .. 31	11 a.m.	Olympia	My Wife's Family	Pathe	Charlie Clapham	A
GLASGOW						
Fri., July 25	10.45 a.m.	Paramount	Penn of Pennsylvania	Anglo-American	Deborah Kerr	—
.. .. 25	10.45 a.m.	La Scala	A Woman's Face	M-G-M	Joan Crawford	A
.. .. 25	10.45 a.m.	Picture House	Model Wife	G.F.D.	Joan Blondell	—
.. .. 25	11 a.m.	Own Theatre	Scotland Yard	20th Century-Fox	Edmund Gwenn	A
Mon., .. 28	10.50 a.m.	Playhouse	Roar of the Press	Pathe	Wallace Ford	U
Tues., .. 29	10.45 a.m.	Picture House	Black Cat	G.F.D.	Basil Rathbone	—
.. .. 29	10.45 a.m.	La Scala	Hurry, Charlie, Hurry	RKO-Radio	Leon Errol	A
Wed., .. 30	10.45 a.m.	La Scala	Love Crazy	M-G-M	William Powell	—
.. .. 30	10.45 a.m.	Picture House	Sunny	RKO-Radio	Anna Neagle	A
Thur., .. 31	10.50 a.m.	Regal	My Wife's Family	Pathe	Charlie Clapham	A
LEEDS						
Fri., July 25	10.45 a.m.	Tower	Two Gun Cupid	M-G-M	Wallace Beery	U
.. .. 25	10.45 a.m.	Scala	Model Wife	G.F.D.	Joan Blondell	A
Mon., .. 28	10.30 a.m.	Ritz	Roar of the Press	Pathe	Wallace Ford	—
Tues., .. 29	11 a.m.	Scala	The Target for To-night	A.B.F.D.		—
.. .. 29	10.45 a.m.	Tower	The Great American Broadcast	20th Century-Fox	Alice Faye	U
.. .. 29	10.45 a.m.	Ritz	I'll Wait For You	M-G-M	Robert Sterling	U
.. .. 29	10.45 a.m.	Odeon	Hurry, Charlie, Hurry	RKO-Radio	Leon Errol	—
Wed., .. 30	10.45 a.m.	Scala	Sunny	RKO-Radio	Anna Neagle	—
.. .. 30	10.45 a.m.	Tower	Dead Men Tell	20th Century-Fox	Sidney Toler	A
Thur., .. 31	10.45 a.m.	Tower	Tall, Dark and Handsome	20th Century-Fox	Cesar Romero	A
.. .. 31	10.45 a.m.	Scala	A Woman's Face	M-G-M	Joan Crawford	—
.. .. 31	10.30 a.m.	Ritz	King of the Zombies	Pathe	Dick Purcell	—
LIVERPOOL						
Fri., July 25	10.45 a.m.	Paramount	Kiss the Boys Good-bye	Paramount	Don Ameche	U
.. .. 25	11a.m. & 2.30p.m.	Own Theatre	Tall, Dark and Handsome	20th Century-Fox	Cesar Romero	A
.. .. 25	10.45 a.m.	Palais de Luxe	My Life is Yours	M-G-M	Lew Ayres	—
.. .. 25	10.45 a.m.	Trocadero	Model Wife	G.F.D.	Joan Blondell	A
Mon., .. 28	11 a.m.	Palais de Luxe	Roar of the Press	Pathe	Wallace Ford	—
Tues., .. 29	10.45 a.m.	Paramount	Hurry, Charlie, Hurry	RKO-Radio	Leon Errol	—
.. .. 29	10.45 a.m.	Trocadero	Black Cat	G.F.D.	Basil Rathbone	A
Wed., .. 30	10.45 a.m.	Trocadero	Sunny	RKO-Radio	Anna Neagle	—
.. .. 30	10.45 a.m.	Scala	A Woman's Face	M-G-M	Joan Crawford	—
Thur., .. 31	10.45 a.m.	Scala	Love Crazy	M-G-M	William Powell	A
.. .. 31	11 a.m.	Forum	My Wife's Family	Pathe	Charlie Clapham	A
.. .. 31	11 a.m. & 2.30 p.m.	Own Theatre	Dead Men Tell	20th Century-Fox	Sidney Toler	A
MANCHESTER						
Fri., July 25	10.45 a.m.	Theatre Royal	Ellery Queen's Penthouse Mystery	Columbia	Ralph Bellamy	A
.. .. 25	10.45 a.m.	Odeon	A Woman's Face	M-G-M	Joan Crawford	—
.. .. 25	10.45 a.m.	Gaumont	Model Wife	G.F.D.	Joan Blondell	A
.. .. 25	10.45 a.m.	Gaiety	Scotland Yard	20th Century-Fox	Edmund Gwenn	A
Tues., .. 29	10.45 a.m.	Odeon	Penn of Pennsylvania	Anglo-American	Deborah Kerr	A
.. .. 29	10.45 a.m.	Gaiety	Six Shorts	Columbia		—
.. .. 29	10.45 a.m.	Theatre Royal	Hurry, Charlie, Hurry	RKO-Radio	Leon Errol	—
.. .. 29	10.45 a.m.	Gaumont	The Target for To-night	A.B.F.D.		—
.. .. 29	10.45 a.m.	Market Street	Love Crazy	M-G-M	William Powell	—
.. .. 29	10.45 a.m.	Deansgate	Dead Men Tell	20th Century-Fox	Sidney Toler	A
Wed., .. 30	10.45 a.m.	Gaumont	Sunny	RKO-Radio	Anna Neagle	A
.. .. 30	10.45 a.m.	Market Street	I'll Wait for You	M-G-M	Robert Sterling	—
.. .. 30	10.45 a.m.	Theatre Royal	Roar of the Press	Pathe	Wallace Ford	U
Thur., .. 31	10.45 a.m.	Theatre Royal	King of the Zombies	Pathe	Dick Purcell	—
NEWCASTLE						
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.. .. 25	10.45a.m. & 3p.m.	Own Theatre	Tall, Dark and Handsome	20th Century-Fox	Cesar Romero	A
.. .. 25	10.45 a.m.	Haymarket	My Life is Yours	M-G-M	Lew Ayres	—
Mon., .. 28	10.30 a.m.	Stoll P.H.	Roar of the Press	Pathe	Wallace Ford	—
Tues., .. 29	10.45 a.m.	Essoldo	Hurry, Charlie, Hurry	RKO-Radio	Leon Errol	—
.. .. 29	10.45 a.m.	Queen's	Black Cat	G.F.D.	Basil Rathbone	A
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.. .. 30	10.45 a.m.	Odeon	The Target for To-night	A.B.F.D.		—
.. .. 30	10.45 a.m.	Westgate	I'll Wait for You	M-G-M	Robert Sterling	U
.. .. 30	10.45 a.m.	Essoldo	King of the Zombies	Pathe	Dick Purcell	A
.. .. 30	10.45 a.m. & 3 p.m.	Own Theatre	Dead Men Tell	20th Century-Fox	Sidney Toler	A
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Tues., .. 29	10.30 a.m.	Scala	Reaching for the Sun	Paramount	Joel McCrea	A
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.. .. 29	10.45 a.m.	Cinema House	Power Dive	Paramount	Richard Arlen	U
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Wed., .. 30	10.45 a.m.	Regent	Sunny	RKO-Radio	Anna Neagle	—
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